

PN 2049
.S7



The Influence of the Drama

Sturgis





Class

Book

Copyright N^o

COPYRIGHT DEPOSIT.

THE INFLUENCE OF THE DRAMA



By
GRANVILLE FORBES STURGIS

A.B., A.M., University of Denver

LL.B., Columbia University



THE SHAKESPEARE PRESS,
114-116 EAST 28TH STREET,
NEW YORK.
1913.

PN2049
.S7

Copyright, 1913,
By GRANVILLE F. STURGIS.

©

#125

©Cl.A346316

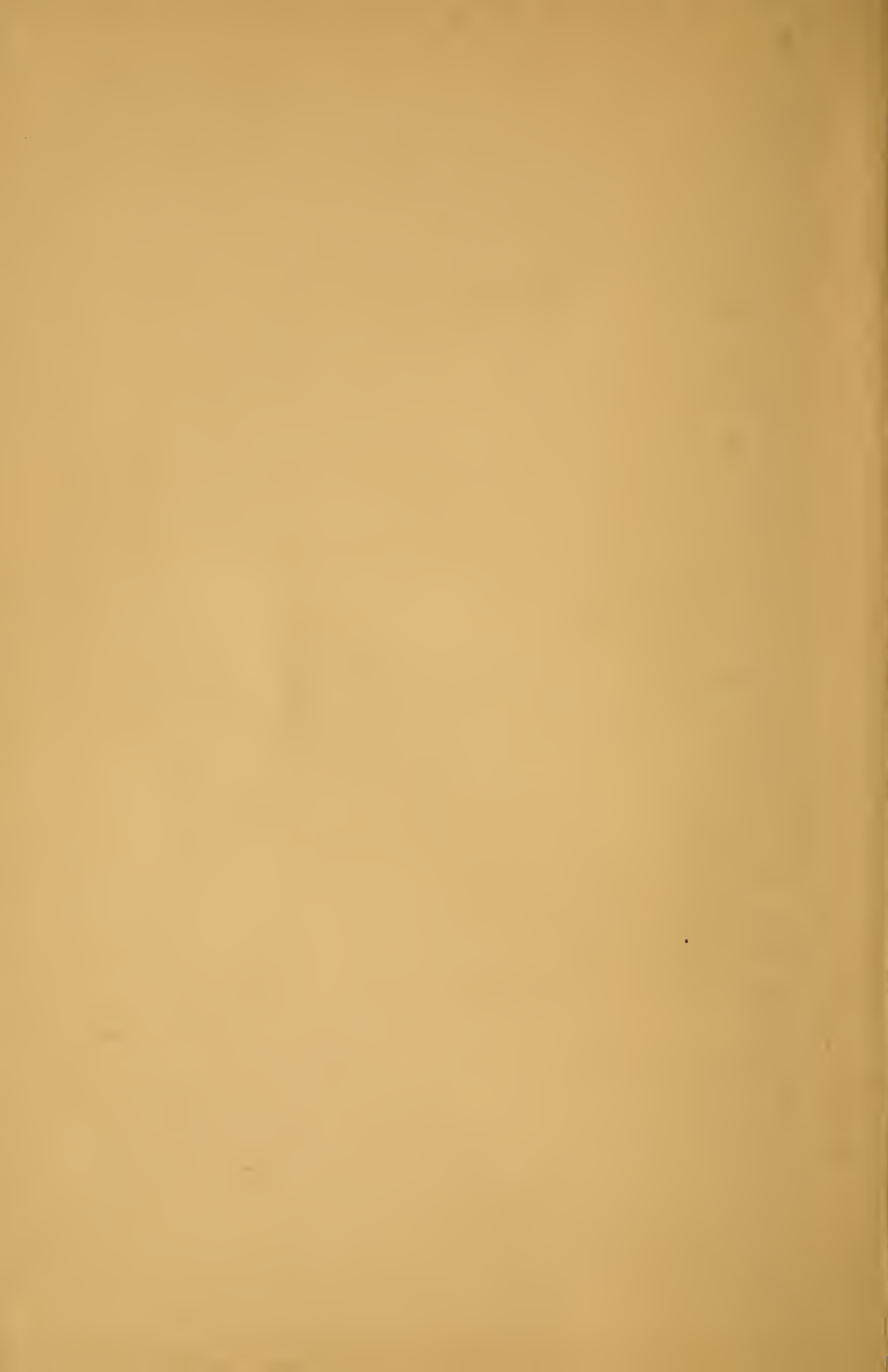
201

TO

IDA KRUSE MCFARLANE

*In Remembrance of a Pleasant Winter When We
Discussed the Contents of the
Present Volume*

THE AUTHOR.



PREFACE

Lives there a thoughtful person who has not at some time paused to consider that great question, The Influence of the Drama? It is a question which has been uppermost in the minds of men of all Ages so far as we have record, and it no doubt troubled the minds of the men who first reviewed our earliest preserved dramatic writing, that wonderful allegory, The Book of Job.

It is not the purpose of the present volume to draw conclusions as to the definite moral effect of the Drama upon the Peoples of the Ages, but rather to trace the various forms of influence of the Drama, and its ways of producing that influence, and leave it to each reader to make his own deductions.

The subject is vast and of necessity its treatment must be merely suggestive. It is to be hoped the reader may be assisted in arriving at a definite determination in regard to many things connected with the Play which may hitherto have troubled him.

G. F. S.

Denver, Colorado, 1913.

CONTENTS

CHAPTER	PAGE
I The Drama Historical.....	7
II The Drama Technical.....	16
III The Drama Moral.....	30
IV The Psychology of Interpretation.....	41
V Pantomime and the Dance, and Their Places in the Drama.....	53
VI The Life of a Play.....	72
VII The Play and the Issue of the Hour....	81
VIII The Play and the Select Audience.....	94
IX The Influence of Commerce on the Drama	104
X The Moral Effect of the Drama.....	113
Appendix: Authors of the Last Decade of Dramas Presented in New York City....	
	125

The Influence of the Drama

CHAPTER ONE

THE DRAMA HISTORICAL

Because of the influence which Puritanism has had upon the English speaking races, we have come to think involuntarily of the Drama as productive only of evil, or, in its mildest form, a simple means of pleasure. In this Chapter I wish to comment upon the Drama in the early dawn of present day civilization, and, if possible to make some deduction of the tendencies of the peoples from the forms of Drama they patronized, or to reverse the case and read the effect of the Drama as writ upon the history of those peoples.

The Egyptians were fond of massive architectural structures, as their memorials left in forms of tomb, pyramid and other bits of half-buried ruin bear mute witness. The drawings upon the walls of these buildings show the Egyptians in various pastimes, both athletic and intellectual. Scenes from the spoken Drama are absent, but pictures of groups enjoying the pleasures of the dance and the operatic muse are very abundant. It is, therefore, legitimately deduced that the dance, possibly elaborated with the pantomime, was the form of the theatre which prevailed in ancient Egypt.

As a nation becomes more refined, the nearer does it in its ideals of art approach to the ideals of

the ancient civilized nations. Today we admire the straight line, the picture which is impressionistic, the drawing which is merely an outline and lacking in perspective. Woman's dress has been fashioned on the straight line, and with half-closed eyelids one can almost fancy the present day lady of fashion dressed in the style of the ancient lady of Thebes. Our music is simpler in composition, our dance is simplified. The world seems to move in circles, the ends constantly approaching until super-refinement is reached, and it is discovered to be the place where so-called civilization commenced. So is prepared the way for a new birth of ideas, renewed culture, greater civilization, until at length refinement has again refined itself back to the cave- or tent-man days.

When the Children of Israel took their departure from out the Land of Egypt, it is to be supposed they took with them the ideals of civilization then fashionable in Egypt. The Hebrews, as a race, seem to have always been lacking in dramatic ideas. As individuals they are most expert in delineation of character by the written word or the vocal utterance. Many of the foremost players of all periods have been of Hebraic extraction. In the Old Testament are numerous fine Dramatic Songs—The Psalms, the Song of Solomon, Song of Jephtha's Daughter, Ecclesiastes, Proverbs, Lamentations of Jeremiah the Prophet; all are wonderfully beautiful books of poetry, the verses of which were suitable to all occasions, and when rendered to the exquisite accompaniment of harp and timbrel must have been beautiful in the extreme. That they were frequently accompanied by the dance, there is abundant mention in the Testa-

ment itself. The dance was used on all occasions, and was even employed as a part of certain religious exercises. King David on one occasion danced before the Ark of the Covenant.* But of Drama, as the word is generally understood, there is but one example, the Book of Job. Peculiarly, this Book is generally admitted by theologians to be the most ancient Hebraic writing extant. It so, it may be that the Hebrew race had a form of the Drama which antedates all record, and that the dance was but a refinement of the Drama.

In a recent statement made to a newspaper interviewer, the husband of Miss Gertrude Hoffmann said he believed the day was not far distant when great dramatists would turn their attention to writing pantomimic dances to be interpreted by dancers. That interview was intended to catch the eye of the public, but it does represent the advanced ideas set forth by all the interpreters of music and pantomime. Mme. Pillar Morin, than whom there probably is no greater pantomimist today, she who made "L'Enfant Prodigue" a classic, not only in France but in other lands, believes the spoken word is a non-essential, and that it distracts from admiration of the Drama. Mr. Brander Matthews, in his closing chapter of "The Development of the Drama," takes up this phase of the question and says, "The more accomplished the playwright chances to be, the more often he will have simple ideas to communicate forcibly; and the more frequently will he speak to the eye rather than to the ear." Mr. Matthews does not agree

*2 Samuel, 6, 14, "And David danced before the Lord with all his might." For further references in the Bible see word "Dance" in any Concordance.

to the statement that the spoken word will absolutely be dispensed with, but he thinks that as the art is mastered it will be realized that a gesture sometimes conveys a world of meaning and that the spoken word accompanying it is in such cases mere redundancy. Mrs. Fiske is an actress illustrative of this statement; she often conveys a wealth of color by a movement which many other actresses would find hard to express with a score of spoken lines.

The success of the great Mme. Eleonora Duse is due largely to this mastery of thought-transference by gesture; her ability to grow ashen-pale when accused of crime is claimed by some critics to have contributed no little to advancing her to the head of her countrywomen, and this ability may be ventured as a reason why she abhors artificial make-up and claims such make-up to be a detriment to the true actress.

Mme. Alla Nazimova, the Russian actress who came to the United States some years ago with Paul Orloff's Russian Company, which made a peculiarly unsuccessful tour of the States, achieved such a triumph as an artiste of unquestioned ability that when the company returned to Russia she remained behind, learned the English language, and has subsequently appeared constantly in our vernacular. She is mistress of this difficult art of pantomime, and to it owed her success when playing in this country in a tongue not familiar to the American people. Of Clara Morris it was once said by Mme. Sara Bernhardt, "That woman does not act—she suffers."

This much, then, is apparent that even in the days of the Children of Israel the pantomimic dance may have been an advanced form of the Drama,

rather than the birth of the Drama. However, for some unknown reason, all dramatic forms of amusement passed from the Hebrew race, and that may be the reason why the fire of dramatic desire and enthusiasm burns so brilliantly within their breasts in this Twentieth Century.

If it has been privileged one to see the children and young folks of the Educational Alliance, East Broadway, New York City, in their weekly performances of the very highest types of Drama from Shakespeare to the latest output of Mrs. Frances Hodgson Burnett, one can better understand the dramatic genius which smoulders in the Hebrew breast, for the portrayals of these earnest, semi-amateur players are marvelous. They play with an enthusiasm which belongs to genius, and their mastery of the dramatic technique is well-nigh perfect. Nowhere in the entire Greater City does love for the Drama exist as here in the so-called "Ghetto." Plays are the most read books on the library shelves in that portion of town. These people are largely composed of Russian, Jewish refugees. One oft-times wonders whether persecution may have prevented the Hebrew speaking races from developing along the line of the Drama. It has been said that the Hebrews have excelled in all lines except Art, and that the reason why they have produced practically no works of Art, paintings, statuary, etc., has been due to a literal interpretation of the Second Commandment, "Thou shalt not make to thyself any graven image nor the likeness of anything that is in heaven above, or in the earth beneath, or in the waters under the earth."

This strict interpretation of the Commandment may have had something to do with their non-competition in this line of endeavor, but, as God Himself commanded Moses to the making of Cherubim for the Ark of the Covenant, the Guardians of the Mercy Seat, and likewise He commanded a brazen serpent to be set up in the Wilderness to be used as a means of cure for the snake-bitten Israelites, it does not seem a satisfactory explanation. Is it not more logical reasoning to explain the absence of the Jew in the World of Art through so many centuries to the fact he had been so persecuted and excluded that no opportunity was afforded for study along such lines, and that the fight for bare existence consumed all his energies—and surely there lies the foundation of his great ability to accumulate education and wealth when the barriers of social prejudice are removed?

Greece developed her Drama from the Epic sung by the wandering minstrel. The first addition was a chorus of voices to emphasize the more important portions of the story. Later a second reader was introduced who took portions of the verse and recited them somewhat after the style termed "responsive reading," which is now employed in the course of church services. Gradually this method of reading was expanded until dialogue resulted. In the absence of special scenery the chorus was retained to sing descriptive portions, and so make clearer to the auditor the environment of the play being presented. When Greece began to lose her supremacy, and the Roman ascendancy came in, Rome adopted what was best in the Grecian Drama. The reader must not infer that there had not up to this time been

a Latin Drama, for the Romans had had their epics sung by the wandering minstrel, Virgil, as he is termed, and had had a development of the Drama along lines very closely allied with those of the Greek. But the later form of the Drama prevalent at Rome partook of the best of the early Greek and Latin and was a sort of composite of both. Neither Drama got away from the "Deus ex machina," the god from the machine, the character who spoke from the house tops behind the platform, and unravelled the plot to give the satisfactory ending to the play. There is a probability that at times this character was suspended at the end of a rope from a pulley attached to a beam projected across the stage from above. This device was often resorted to when a character was supposed to be miraculously snatched into the heavens. We have not even now advanced very far from this contrivance when we resort to so-called "invisible" wires—at least they are invisible when viewed from certain angles, but are all too plainly apparent when a ray of light happens to be glinted from their surface, thereby spoiling the illusion, or, as many have seen in "Peter Pan," when a crack suddenly opens in the wall above the window in the Darling Nursery to permit the passage of the wire at the end of which dangles Peter!

The Chinese and Japanese Drama developed along lines similar to the Greek and Latin, altho they much sooner dropped the chorus and subsequently constructed theatres not unlike those we are now accustomed to visit. The Oriental love of music has caused Opera to be the favorite dramatic form. These people have a faculty for hearing very

high notes, and also write their music in half-tones; as a result, their music is not pleasant to the ear untrained to its peculiarities. However, it is possible to become accustomed to these strange harmonies and really enjoy the musical compositions of the Chinese* and Japanese. Their airs are always elusive, but most haunting, and the theme runs as a melody through the entire presentation.

In the Chinese and Japanese Drama there is an ever present figure, usually attired in black, who places and removes "properties," the articles and accessories required from time to time as the play progresses. The stranger is prone to laugh at this presence who, because of his dark attire, is presumed to be invisible at all times. Yet, in a recent American farce with musical interpolations, "Jumping Jupiter," a butler, in brown livery, occupied a position quite the kin of the invisible gentleman of the Oriental Drama. This character came and went as occasion required, removing furniture from the stage to allow more room for a dance, and again replacing it to allow the plot to continue. Never a word did he say, nor was his presence required in the plot for any other purpose; his actions were accepted as a matter of course, and it is doubtful if any but a few critics scattered through the audience ever stopped to consider the absurdity of this procedure, and probably none placed him at the side of the man in black of the Oriental Drama.

*Some years ago in San Francisco there happened to be some of the more famous of the Chinese Players filling a protracted engagement at a Theatre in the Chinese Quarter, and the Author had the opportunity of studying their work, and came to be an admirer of their Drama.

In India, the dance and pantomime have been the accepted dramatic form for so long that anything else seldom occupies the attention. Modern Drama is accepted in India by the foreigners resident in her cities, and by the more cultured of the natives, but it is not the Drama peculiar to the country, and in this chapter we have confined the discussion to the Drama characteristic of the individual races of men, and avoided the dramatic forms which are coming to be universally accepted by all countries by reason of the intermingling of the nations.

The American Indian revelled in the Epic and the Dance, sometimes elaborated by a pantomime, and almost always depicting hunting exploits and prowess in war. What is nearest to the hearts of a people has always been the most successful subject for the contemporary dramatist. It may not be the most lasting Drama, but it is the most popular at any particular moment.

The English, Spanish, Italian, and French Drama all had a source similar to the other countries and nations just discussed, an Epic. In each of these newer countries religious history and tradition were at the basis, and the Drama developed through the usual channel of responsive reading and chorus to a more or less well-knit Drama. Then the Child of the Church was taken out of the sanctuary to a scaffolding erected against the outer walls of the church, or to a courtyard of a monastery, then to the public square of the town, and finally the Drama passed to the hands of laymen who later erected special houses to receive it.

From this very sketchy survey of the beginnings of the Drama, what can we read into its influence

upon the lives of the people who have admired it in its various forms?*

CHAPTER TWO

THE DRAMA TECHNICAL

What is technique? It is the woof upon which is built the dramatic fabric! One must have a good foundation for a play, a clever, well-considered plot, and then he must bring forward all his knowledge of technique to set it before the audience in the most logical and attractive form. No matter how beautiful a pattern a rug-maker may have in mental conception, he must have a foundation of linen or cotton threads upon which to elaborate and build up his pattern in worsteds or silks. So it is with the Drama. When a man laboriously produces a play as a result of a protracted period of study, meditation and hard physical work with pen or type-writer, the play is destined to be a credit for many generations, but when a play is turned out from the mill of a hack-playwright's brain, it is likely to soon show its weak spots, like the machine-made rug, and becomes tattered after a brief period of use. If the basic threads of a play be linen, the play will

*For a more thorough and exhaustive discussion of the history of the Drama, the reader is referred to "A Study of the Drama," by Brander Matthews, published by Houghton Mifflin Co., 1910.

"The Appreciation of the Drama," by Charles H. Caffin, published by The Baker & Taylor Co., 1908, is well worth reading.

have greater vitality than if they be cotton. Yet, cotton is not such a bad foundation, and a skilful artisan may understand its strength and not load the threads beyond the weight that they can safely carry; and a charming play—a farce or trivial comedy—may be the result, which, with careful handling, may long hold the boards, and even be found presentable to a public after long periods of rest in the quiet darkness of the storage-room.

The colors may be somewhat dimmed, the creases and wrinkles may be too firmly impressed to be entirely ironed out, yet the fabric is sound and will please the eye of the not over fastidious. The farce, "Charlie's Aunt" may be placed in this class; it never was a very substantial play, but it was well designed and tickled the intellect; it was not all froth, but of sound structure, and to this day it still serves its purpose of amusement, and can safely be pulled from its wrappings and shaken out to delight the friendly audience which worships the neighborhood stock company who don these second-hand garments weekly for a minimum admission fee.

Pure linen, threads of gold, richly embroidered upon a plain, grayish background, is "Magda" by Hermann Sudermann. This play is almost actor-proof, by which term we mean that its construction and plot are such that the most incompetent people cannot fail to make visible the beauties of the structure, tho the illumination they bring to the text may be as the illumination of a tallow dip in comparison with the latest form of electrical illumination. A score of variant readings may be given to the leading role by the actresses essaying it, yet all will be

interesting and each afford an abundance of food for quiet after consideration.

From a technical standpoint there are two plays which tower above all others, and to which the earnest student of dramatic construction should be commended; they are, "The Second Mrs. Tanqueray" by Sir Arthur Wing Pinero, and this "Magda" ("Heimat," as the play is called in the original German.) The choice of plot is not to be recommended, for there are in this world an abundance of plots which will not be cause for cavil among certain classes of people; in neither of these plays is there a line, scarcely a word, which is not essential to a complete understanding of the story presented, while the stage directions in italics and brackets are admirable in conciseness, and are a model for any aspiring dramatist. Read and re-read these plays, and new beauties, new ideas will occur to the mind, and with each reading the student is further advanced upon the road toward a mastery of this most difficult accomplishment, play-writing.

There are few dramatists; of writers of plays there are millions! There is a story that two friends, as they journeyed to their respective destinations in a New York street car, were discussing plays and the art of writing them. One wagered that even the conductor of that car would be spending his spare hours constructing a play, lured by the phantom wealth which dances before the eyes of the stage aspirant in all its branches. As they arose to leave, one said to the conductor in passing, "How is your play progressing?" Quickly came the answer,

"Very well, thank you, sir. I have almost finished my second act, but am stuck with my third."

Once I read the statement of the United States Copyright Office as to the number of plays received there yearly; it was stupendous, and I dare not quote from memory the figures.* But of all these plays, how many ever see the footlights? There are scores of worthless plays which are floating around from manager to manager unaccepted, and knocking at the unopened door until their limbs are meagre and their joints creaking with age; but there are countless thousands passing from hand to hand which are not even arrayed in the semblance of a play, and are as the man at the marriage-feast minus the essential wedding garment. One is amazed at the audacity of people who sit down to compose a play without ever having examined a printed book to see how the dialogue and action, (technically termed the "business"), are arranged.

There may be one scene, or as many as fifty scenes with as many separate and distinct requirements in the way of scenery! The characters may be many or few, and most of these will have practically no connection with the plot, the story. One evening recently a little girl told me she had decided not to use any of the printed plays she had been examining in an endeavor to secure a Christmas piece for herself and friends to present in a parlor before their admiring papas and mammas, for, as she said, "Any one can write a play," and she felt confident she "could produce one much better suited

*Over 4000 dramatic compositions are copyrighted in the United States annually—Editor.

to the personalities of herself and friends"!* It was a sad reflection upon the plays she had been perusing, which were some of the pieces carried in stock by Sunday School publication societies.

In a way, the child's comment was good, for most of these productions offered at Christmastime are not worthy the attention of the children in the kindergarten of the school, let alone those of more advanced years. The most inane variety show of past generations was never so devoid of interest and adhesion as are the majority of these Christmas entertainments; named "entertainment" by the deluded Sunday School committee. And the music which accompanies them is usually just as far away from that word in its right acceptation as the drama being unfolded upon the temporary stage of the auditorium.

It is high time that we awoke to the fact that we are storing children's heads with useless words, and that even a Sunday School play at Christmastime should have in it some common sense, and that the English should be of the best. In the selection of pieces for such occasions the same consideration should be used as in the selection of a gift book for a valued friend. If the Drama is ever to be elevated to a more exalted position in literature, we must begin with the children and inculcate in them a love for what is beautiful in word and deed.

*Even Royalty occasionally produces a Drama. Queen Elizabeth of Roumania ("Carmen Sylva"), who is a poet and authoress, about 1893 wrote a play in French called "Meistor Manoli," which the Italian Tragedian Novelli first presented, and with considerable success, about 1905 or 1906.

One evening a friend brought me Longfellow's pretty poem, "The Courtship of Miles Standish." It is used very largely in the grammar schools of the country as one of the requirements in English. Because of this use, a well-intentioned person has marked it off into the form of dialogue, bracketing the descriptive portions, and labelling with the names of the characters the colloquial portions. For school use this arrangement of the text is really excellent, for it demarks passages suitable for memory work, and allows a teacher to assign the portions in such a way that on class exhibition day the scholars can present the entire poem in dramatic form. But this friend, whose study of the Drama is of recent origin, believed he had made a valuable dramatic discovery, and came recommending it for production before a very different type of audience.

As a portion of the now popular historical pageants, this text might be employed to good advantage, but for use as a play, standing on its own merits, this rough-and-ready dramatic arrangement is quite impossible. Merely cutting a book or poem into a certain number of scenes and portions of dialogue is not building a play.

An architect draws a plan before he undertakes the actual work of erection, and so must the playwright. If the plan be not appealing to the eye, it must be discarded. An architect's impracticable plan is of value only as a water-color picture for a wall, and in the majority of cases it has not even that value. Some plots are so slight that they are not capable of development beyond twenty-minute length; to protract them is as if one had executed a commendable painting with two or three central

figures, and was so impressed with the result that he crowded the canvas with numerous other figures. If the canvas be large, and not already crowded with scenic detail, the artist may have a good picture after this process of expansion, but the Fates are likely to be against him.

In like manner, if one has written a good one-act play, let him not be tempted to the mistake of enlarging it. "The Chorus Lady" is a very prominent example of this process, which was certainly financially successful: it was built up from a one-act dramatic sketch long popular in vaudeville; and yet, from a technical standpoint, "The Chorus Lady" is far from perfect, and judged from that point of view the original twenty minute length was a finer achievement. Mr. George Beban was for several seasons successful in vaudeville with a pathetic little piece called "The Sign of the Rose." It tells the story of a poor Italian begging a rose to take to his dying child. Remarking the success of enlarged sketches, he had his little effort expanded, and with disastrous results. On the other hand, a short story is often capable of development into a long play. Some of these are better in their play form than in their original dress as short stories; for example, Jerome K. Jerome's "The Passing of the Third Floor Back," presented in this country by that master of English diction, Mr. Johnstone Forbes-Robertson; Mrs. Frances Hodgson Burnett's "The Dawn of a To-Morrow," presented first by Miss Eleanor Robson, and, after Miss Robson's marriage to Mr. August Belmont, by Miss Gertrude Elliott, who in private life is Mrs. Forbes-Robertson, wife of the actor; and

"Alias Jimmy Valentine," which was arranged by Mr. Paul Armstrong from a tale of that master of the short story, the late O. Henry. Many years ago Sir A. Conan Doyle, most familiar to the reading public because of his detective stories, wrote a short story called "A Straggler of '15," which the late Sir Henry Irving was accustomed to use as a curtain-raiser to "The Bells," under the title "A Story of Waterloo." As it happened this story was almost in perfect condition for transference to the stage; but if one were to try to expand it beyond its thirty minute length, he would work sad havoc and ruin of what is now a gem of English character delineation, and of perfect dramatic construction, a simple story, but one of throbbing, intense interest.

To revert for a moment to the fewness of the recognized dramatists in the world. In his book "Studies in Modern German Literature," Dr. Otto Heller of Washington University names only Hermann Sudermann and Gerhardt Hauptmann, and a few women who have achieved some slight success in writing for the stage. Prof. Brander Matthews of Columbia University, in his "French Dramatists of the 19th Century" names considerably more men who have been successful in France; they are, Victor Hugo, Alexander Dumas, Eugène Scribe, Emile Augier, Alexandre Dumas fils, Victorien Sardou, Octave Feuillet, Eugène Labiche, Meilhac and Halévy, Emil Zola, Edmond Rostand. Belgium boasts most justifiably of Maurice Maeterlinck; Italy of Gabrielle D'Annunzio; Denmark of Henrik Ibsen; England has had Sir Arthur Wing Pinero, Henry Arthur Jones, H. V. Esmond, J. M. Barrie, G. Bernard Shaw, Oscar Wilde, Charles Rann Kennedy,

and recently Louis N. Parker has won for himself a place among the immortals.

Ireland has had dramatists only in very recent years, but these have blazed a permanent place for themselves in the literature of the world—J. M. Synge, W. B. Yeats, and Lady Gregory. America has produced Dion Boucicault, Bronson Howard, Augustus Thomas, Clyde Fitch, and a number of very recent dramatists whom I do not include, as it is too early to tell what permanent effect their works will have in the development of the truly American Drama. The plays of many of the dramatists named in the list are dead and buried these many years, but the success of these dramatists over their contemporaries has been sufficient to justify us in singling them out as representative of the dramatists of their lands.* Any reader at all versed in the Drama will recall names omitted from the list, and wonder why they were not included. Perhaps there are other Americans who should have been included, but those mentioned have to their credit many plays which have helped give a trend to the American Drama, and are best known to the average theatre-goer. There are thousands of people who have achieved success with one or two plays, but who cannot rightfully claim admission on the strength of that ephemeral success.†

*Mr. Henry Tyrrell in an article in "The Theatre Magazine" of date December 1904, entitled, "World Dramatists of To-Day," makes this classification of the prominent dramatists: "Ibsen, Pinero, Sudermann, Hauptmann, Hervieu, Fitch, and Thomas, creative dramatists; Rostand, Maeterlinck, Phillips, and Fulda, dramatic poets; Sardou, theatrical craftsman; and Shaw, critic—and cynic."

†For complete lists of American Dramatists of last ten years, see Appendix at end of present Volume.

In a discussion on Technique the significance of stage-setting is deserving of careful consideration. The character of the occupant of a room should be reflected in the manner in which the stage is arranged, and managers should spend much time and thought in attaining this end. The set used in the first act of "The Witching Hour," Augustus Thomas, is typical of the mysticism of its occupant. Above the door is perched a raven, close to the bust of pale Pallas. In the face of the mantel is a carved marble head of Plato. These adornments furnish a clear insight into the mind of the man we are about to meet. In a later act we are ushered into the library of quaint Justice Prentiss, a gentleman of mellowed sentiment, altogether attractive. The orderly books in the high, built-in cases, the orderly desk, the common-sense lamp on the table—all indicate the character, and when Justice Prentiss himself enters in his quaint, quilted dressing-robe of faded silk, his white hair flowing away from his intellectual temples, we are not at all unprepared for the revelation of character about to be presented.

The bedroom of Laura, in David Belasco's "The Easiest Way," was copied exactly from a furnished room in New York's theatrical district, and the furniture was purchased and removed for the stage presentation. In "The Country Boy" Edgar Selwyn, the author, copied the rooms of a boarding-house in which he had resided when a struggling youth. The remarkable livableness of the bachelor's room in Mr. Haddon Chambers's "Passers-By" is the outcome of much thought and research on the part of Mr. Chambers. The beautiful Colonial interior in "The

Warrens of Virginia" was copied from an old Southern mansion, and the mahogany furniture brought from the same house. Thus it is evident that even on the stage, and in matters of stage-setting, truth is stronger than imagination.

The Turkish room of the Waldorf-Astoria hotel was accurately copied for the original production of "The Earl of Pawtucket." In one of Clyde Fitch's plays a duplicate set of china, silver and linen was prepared at great expense because a certain luncheon scene was located in a famous hostlery, the details of which were known to many in the New York audiences. Before staging the "Garden of Allah" artists were sent to the Great Desert of Sahara to study the actual garden and the light effects of the Desert. The sandstorm in this play was accurately produced only after exhaustive experimentation, and corn-meal was finally found to give a more realistic appearance than sand itself!

The experienced playwright gives careful consideration to the furnishings of any scene, and endeavors to make it reflect the persons who are to move in it. Many minor details are considered which, taken into consideration with a certain character, accurately indicate the temperament of that person. Thus we find in "Hedda Gabler" Ibsen used a pistol to typify the explosive character of Hedda. There are those who would have us believe that Ibsen was fascinated with a pistol and took that for the starting point of his great drama. Such is not the case. Searching for something which should be indicative of the woman he had in mind,

he hit upon the pistol, and from that resulted the explanation that her relative was a military personage, or, having made her relative military, it was a simple matter to place a pistol in the hands of Hedda, and later to make use of the pistol in the solution of the problem presented.

The fjord in "The Lady from the Sea" may have suggested to Ibsen the idea of writing a play about persons who lived a shut-off existence at its end, and "The Lady" resulted; or it may have been selected simply as a contrast to her former existence on the sea-coast, and so explain her natural longing for her old home and the wide-swelling ocean. It was a place suitable for locating such a restless temperament. The symbol is an incident to the plot, not the "raison d'être" (reason for existence) of the play. To summarize, in the use of the concrete, the character determines the typical, and its place the external.

Costume, likewise, is carefully considered by author and player. It should strike the keynote of the character, so that the spectator can classify the individual without any hesitancy. The lady of good taste is marked by refinement in dress on the stage as off. The woman of recent wealth is overdressed, and just in the degree that she is overdressed is she vulgar. The woman of doubtful character betrays it in her manner of dress. We could go on indefinitely, but the suggestion is quite sufficient.

The young playwright is tempted to do one of two things—either slight the description of the stage-settings, or over-elaborate them by filling them with countless details which have no symbolism. The

same thing is sometimes noticeable in the work of more experienced persons. However, any expert dramatist will select certain articles of furniture, certain small properties which are characteristic of the individuals depicted. It is not necessary to fill a great amount of space with needless stage-directions to indicate actions which are logical to the lines. Such directions should be left to the good sense of the performer or stage director; but necessary stage-directions, entrances, exits, crossings, risings and sittings, must be given in parenthesis in the text. Likewise, it is not absolutely necessary to go into detail as to the costume to be worn, and the definite age in years of the character impersonated. How seldom did Shakespeare ever give any definite information concerning his characters! However, it is well to make a brief note of the general appearance of each character at the first entrance, or when there has been a marked change in dress or personal appearance. The careful reading of numerous published plays will soon teach the student what should be included and what omitted. A playwright of established reputation will frequently go into elaborate detail in order to assure the presentation of his play exactly as it has matured in his own mind.

Another point to be carefully considered is this: the plot should steadily progress toward the climax of each act, and each act should be tending toward the final climax, and each should be a trifle stronger than the preceding so that there may not be an anti-climax—a frequent cause of failure in otherwise good plays. It is not well to reveal to an audience the ending of the play, or they will be impatient for

it to arrive, and many will leave before the final curtain. Inexperienced writers fill pages with words which lead nowhere and have no value except as time-killers. Conversation must be reduced to a minimum, and should be kept strictly to the subject in question, and not be allowed to stray off into society small-talk of no interest to any one in the audience. Many successful writers have sometimes made this mistake. Rather, they have written plays of merit but too brief in action, and then have tried to fill in lines to lengthen the time of performance. Being men whose plays are in demand, they have been able to extract a contract requiring that the play shall be produced exactly as written, word for word, with no cuts, additions or omissions. The compliance has caused many a manager to drop thousands of dollars upon a play which failed simply because of its verbosity.

"John Glayde's Honor" was not really badly constructed nor uninteresting in subject, and if it had been permissible to cut about fifteen minutes of useless talk from the beginning of the first act, to eliminate some unnecessary talk from the scene in which John Glayde is dictating cablegrams and letters, and to hurry the "business" of that act, the play would have stood a reasonable chance of success. But Mr. Alfred Sutro would not permit any such alterations, and the play terminated its tour after sixteen performances at Daly's theatre, New York city. Henry Arthur Jones made a very similar error of verbosity when he wrote the comedy "The Woman Hater." In this piece there are paragraphs and paragraphs which ought to have been discarded,

and several characters which only confuse the otherwise lucid lucidity of a rather clever plot.*

CHAPTER THREE

THE DRAMA MORAL

Figures are always interesting things to consider, and in discussing the theatre and its morals, it is well to think how many places of amusement we have in the United States at this writing, and how many more are in process of construction, and how many people are given employment by reason of these amusement temples: consider, then, if the influence of these places be other than good, what viper-nests we support among us; if the balance drop in favor of good influence, what a mighty force there is at work for the uplift of mankind. Personally, I feel the balance is about even, and that the pleasant relaxation which the theatre affords, and the genuine mental stimulus which many plays give, cause the weight to fall more on the beneficial side of the scale: that is, I think the moral equation is equal, but that the other benefits afforded by the theatre far outweigh the immoral portion.

*For a very exhaustive treatise on Technique, the student is referred to Mr. W. T. Price's "The Technique of the Drama," published by Brentano, 1909, and to the same author's "The Analysis of Play Construction and Dramatic Principle," published by Mr. Price himself, 1440 Broadway, New York city. Mr. Price also has a circulating library of published plays which are loaned to students. "The Art of Play-writing," by Dr. Alfred Hennequin, of Ann Arbor, published by Houghton Mifflin Company, 1890, is also worthy of careful consideration by those zealous to write plays.

As to the figures, I quote from a recent interview with Mr. Tim Murphy: "There are, traveling and resident, throughout the United States and Canada this month over 700 companies of all classes—stars, stock, dramatic, burlesque, operatic and miscellaneous. This does not include the vaudeville companies. There are one or more vaudeville theatres in each city of any pretension. There are about 3,200 places of amusement in America. Each theatre supports about twelve people. In New York, Boston, Chicago and some other cities the pay-roll numbers as high as sixty in many instances. But at a conservative average there are 38,400 people employed by the theatre. The traveling companies average from ten to one hundred people; but there are so many of them from ten to fifty people that I think thirty is a safe average. This includes the actors, the advance man, and the managers and workmen travelling with the company. I should say that the companies employ about 25,000 people. Indeed, this is not only conservative; it is not correct. Any one will bear me out that there are nearer 40,000 actors and managers in America.

"Thus the figures show that the American people hire 55,000 people annually to entertain his majesty, the Public, in its theatres. Each of these 700 companies plays an average of thirty weeks. Companies cannot live on less than \$3,000 a week business, and attractions of the popularity of Bernhardt, Warfield, Sothorn-Marlowe and Ben-Hur often take as high as \$18,000 a week. But if the entire average be taken at \$5,000 a week, it will be seen at a glance that the American people today pay one hundred million dollars annually for the support of the

theatres. Do you form any sort of conclusion as to whether the theatre is more popular than formerly?"*

Many who are familiar with the name of the old Boston Museum, do not know the why and wherefore for that name, when the house is a theatre. No doubt the thought is that it once was a museum. Mr. William Warren, who has edited a fine collection of standard plays, and who for many years managed the Museum, once explained the name to Mr. Murphy, and again I quote from Mr. Murphy's article. "That was a trick, a trick, my boy. The good old Puritans wouldn't come to a play-house. They considered the theatre the ante-room to a good deal hotter place than they could promise a sinner this side of death. But they'd consent to be entertained in a museum, in a place supposed to be devoted to informing, having educational objects. So they had a museum for a theatre. But to cap it all they called the audience chamber the 'Art Gallery.' Three very bad oil paintings constituted the 'collection.' I've given my plays in the art gallery many a time. Well, Tim, it's been a museum ever since, and the saintly old hypocrites will see plays there in the art gallery that they wouldn't dare to enter a theatre to see."

There is a lot of truth in that statement of Mr. Warren's, and whilst prejudice against the Drama is rapidly vanishing, there still remain many who will hold up their hands at the name "play," but will go and listen with rapture to the worst drivel ever offered by a Young Ladies' Sewing Circle, provided

*For this entire interview, which is well worth reading, see "New York Dramatic Mirror," November 8, 1911.

it be called a "dialogue." Well, what's in a name? Very likely that was an ancient question even in the day of Shakespeare! There is a great deal in a name, and the name makes no end of difference in attracting the public as well as holding it. The theatre once having got a bad name, as it did all too soon after it left the paternal influence of the Church, has been all these centuries trying to eradicate the stain which hangs o'er it. If a play be called "immoral," it is almost impossible to ever completely clear away the aspersion, however unjust. Only a few days ago "The Notorious Mrs. Ebbsmith" was included by a writer in his list of immoral plays. Had he said "Mrs. Tanqueray" there might have been a slight amount of justification, but to call poor Mrs. Ebbsmith such, simply because the dear lady had been accustomed to harangue the downtrodden poor in the streets of London on doctrines of Socialistic Equality—it is an out and out libel. Unfortunately, that word "notorious" has come to have a bad odor, quite different from its original meaning of "prominent," hence Mrs. Ebbsmith's skirts are announced as contaminated!

With regard to "Paula Tanqueray." She is condemned to the black-list almost universally, and yet poor Paula, so far as she is revealed upon the stage, is doing nothing to shock the most prudish sensibility: hers is a struggle through four long acts to live up to the good reputation which Ellean has given her—dear, simple, uncontaminated Ellean, Aubrey Tanqueray's daughter by his first wife—and feeling she cannot by any atonement or sacrifice ever clear away the ghost of her sinful past, poor Paula commits suicide. But even in the moment of her

death, unsophisticated Ellean blames her own self for a part in it. Vice is not shown at any time; all we see is a penitent Magdalen trying hopelessly to redeem her wasted years, and be kind and good and pure. Surely it is a helpful lesson and should receive the endorsement of the pulpit, not its condemnation.*

To me, "Magda" by Sudermann is one of the most intense sermons ever preached, and in it I find nothing but a wholesome moral lesson. The penitent sinner, after one false step, returns home, is faced with her guilt, and confesses her sin, but—and here lies the immorality, no doubt—refuses to marry the man who wronged her, who went his way and forgot her until now that she has become rich and famous, a great singer, and who now will marry her for some of the honor which will be his because of this alliance, altho he is not willing to acknowledge his child for whom the mother has starved and begged in the streets, but wants the boy sent away to some orphanage; and also, the father of the child proposes that Magda shall sink her own personality in his, and become a mere keeper of his house. The proposition is revolting to Magda, as it should be to any right-minded woman who has the least spark of mother-love within her bosom, and rather than give up the child she loves, she prefers to be known as one of the class of nameless women. Madga is admirable for her courage to live her life, and to refuse such terms as were offered to her by the scoundrel, Dr. von Keller, councillor. Simply because a man or a woman has been so unfortunate

*"The Notorious Mrs. Ebbsmith" and "The Second Mrs. Tanqueray" are by Sir Arthur Wing Pinero. See Appendix.

as to have had an unfortunate past is no reason for condemning a play which only shows the blameless present, an attempt to outlive the follies and crimes of an unguided youth.

But of those who have condemned the heroines mentioned, how many are there who will not sit and weep at the sorrows of Lady Isabel in "East Lynne?" And surely "East Lynne," in spite of all its endorsements to the contrary, should be listed as "immoral." Do we not see Lady Isabel listening to the suggestions of the tempter, leaving her home and the child she afterwards pretends to love, and going away with her lover? Because the lover deserts her, that she is cold and hungry, and that she realizes that in her husband's house "many hired servants have bread enough and to spare, and I perish with hunger!"—that fact is the real reason for her penitent return as the governess. But her husband did not meet her with the robe and the ring, and kill the fatted calf as in the Parable of the Prodigal Son. Feeling that she has made a mistake in returning, she keeps secret her identity until her child, whom she has now really come to love, if such a woman as she can ever love in the highest sense of the word, until that child is dying and calling for "Mamma," and then in tears she tells her guilty secret, and the audience weeps with her.

I admit that I have been among the easily duped who weep nightly somewhere this wide world over because of the woes of Lady Isabel, and I, too, have felt the husband ought to be kicked for so long refusing to clasp her in his arms and say "I forgive." The play is tricky, and we are carried away on the waves of unreasoning emotion, and so we go out

feeling that Lady Isabel was unjustly condemned, when our better sense should tell us she had made her own choice, and had no reason to blame anyone because that choice did not prove altogether to her liking. Therefore, "East Lynne" must be called a dangerous play, and one not to be recommended to our schoolgirls, as we keep insisting of so many plays. Yet, if the schoolgirl would think seriously upon the play afterward, she could gain a fine moral lesson by reason of the piece, and there might be a time in her life when, having seen this play and recalling it and its sad outcome, her own ears would be closed tight against that soft, pleasing voice of the tempter.

And now I come to another one of the dangerous women, "La Dame aux Camelias," of Dumas fils, called in plain English "Camille." This play is familiar to everyone, and needs no summary of its events. It is simply a thesis written to show that no matter how sinful one may have been, a pure love redeems all. But does it? I think Paula Tanqueray answers that question in the negative, for her life failed. "Camille," like "East Lynne," depends upon the tidal wave of emotion to sweep us over the treacherous holes beneath the surface of the waters, and land us at ten-thirty safely on the well-lighted sidewalk, bound for the nearest restaurant, the moral quite forgotten, and only the memory of a splendid piece of acting and real tears shed by the leading lady! To think rationally of Camille is to side with Armand's father who broke up the dovecote and sent each about his and her own business.

"Sapho" of Daudet is another such piece; sin and the sinner flaunted before us with no real moral

purpose in view. Likewise "Zaza," won by the love of a man who owed allegiance to a sweet little wife at home, and then weeping because he has a wife who claims him, and finally, tired of him, and lured by some other suitor, she magnanimously returns her lover to his poor wife and the home she, Zaza, has shattered. What right have we, as honest men and women, to pity the wanton because her own affections seem to have been injured once, when she has never paused at any time to consider the human wreckage she is strewing on each side of her path? "Iris," too, is another one of these ladies over whom we must not waste sympathy.*

To approach still more recent examples of dangerous plays: "Paid in Full," whilst being outright immoral in one scene, is tinged with dishonor from start to finish, and is not at all wholesome, its only moral lesson being that one ought not to live beyond his means, and the other suggestion that even a roué can have sparks of decency at times.† "The Easiest Way" is a sad, sad truth, and represents the history of many a young girl of today in our large cities. If it stirs a father or mother, a young man or woman, to be different, it has done a good work. It is a play which does set an audience to thinking, and hard thinking, and I am inclined to believe it has resulted in much good. Whether this play was written as a moral lesson is exceedingly doubtful; few plays are written to replace sermons, and if they contain a sermon it is a secondary consideration.

*"Iris" is by Sir Arthur Wing Pinero.

†"Paid in Full" and "The Easiest Way" are by Eugene Walter.

Indeed, practically every play which is written as a sermon fails, for, tho we keep urging it, few do attend the theatre for instruction; amusement pure and simple is what takes us to the theatre as a general rule. Oh, to be sure, we do go to see a play sometimes that we do not overmuch fancy, say Ibsen, but we go because a certain actress is appearing in the title role and we admire her dramatic powers, or we go because at the last meeting of the Fortnightly Literary Club the lecturer recommended that we see an Ibsen play, and told us something about the symbolism it contained; moreover, it stamps us as among the initiated to speak of the play afterwards, tho we don't care a "darn" about the old thing!

And "The Havoc," Mr. Henry Miller's recent vehicle—what useful purpose does it serve in showing us that it is possible for a husband to be so gallant and thoughtful as to surrender his wife to his friend, the "star boarder"—as such people are sometimes termed—and himself to become the boarder? It is a wonderfully well-written piece, so are they all, these doubtful plays. In their mastery of the dramatic principle lies their success, and that mastery blinds us to their moral faults.* Not one of these plays which have been here enumerated is anything like as flagrantly indecent and outspoken as Mr. G. Bernard Shaw's "Mrs. Warren's Profession." Yet it is safe to say Mr. Shaw, like Tolstoi, wrote this piece with the best of intentions, and for that reason was indignant because the London censor prevented its public performance. But that sort of lesson should be taught

*"The Havoc" is by H. S. Sheldon.

in the privacy of one's home, not on the stage; it shocks one's sensibilities needlessly, and such lessons are not adapted to teaching before a mixed audience and one of various ages and experience in life.* To repeat—the theatre is not a medical clinic, nor a psychopathic ward; it is a place of amusement. Prof. Brander Matthews has said, "The populace is often vulgar, but rarely vicious," and that well explains why viciousness must be well-concealed in a play or it is foredoomed to failure.

There is an excellent commentary on the Drama published as an editorial in a recent number of "Everybody's Magazine."† "Youth is wide-eyed. Instantly it suspects that indecency cannot be the sporadic, exceptional thing youth has been taught to think it. It must be general. Maybe it is universal. Maybe everybody is bad. Is purity only pretense? Is innocence only unsophistication? Is it manhood and womanhood to know and do such things? You see what infinite possibilities for harm lurk in a bad play, and why we ought to keep plays wholesome and helpful. Nothing can be so helpful as a good play, just because it does intimate the universality of purity and nobility; just because it does inspire youth to emulate the best. * * * * If America is to keep her proper place, the fathers and mothers must have a care of plays and literature and their own lives and ideals."

*"The main criticism of George Bernard Shaw is that he presents the special and the abnormal apparently without consciousness of the general and the wholesome. Eddies in a stream, as it were, depicted without regard to the force and trend of the main current."—Ida Kruse McFarlane, Professor of English at the University of Denver, Colorado.

†"Everybody's," October, 1911.

In the "New York Dramatic Mirror,"* the lady who writes the "Matinee Girl" column of that standard paper, made this comment, which is decidedly interesting: "A few plays are epochal in their development of the characters portrayed and the characters of those who watch the portrayal. One of these was 'The Charity Ball,'† which, seen by a young girl I well knew, taught her the unforgettable lesson of wide charity, especially to her own sex. The next in the spiritual life of this young girl was 'The Message from Mars.' No golden-tongued preacher ever sent from pulpit such a diamond-tipped lesson of humanity as this. The next step in the unfolding of the young girl's spiritual vision came when she saw 'Leah Kleschna,'‡ and Mrs. Fiske illuminated for her the uncomprehended truth that anyone may be regenerated, even that most contemptible of minor culprits, the thief. 'The Servant in the House'§ appeared on Broadway, and going in flippant mood, more intent upon her new evening coat than the theme, she watched the rebuilding of a household on the new foundation of finer ideals. Two years ago 'The Passing of the Third Floor Back'¶ taught her how near daily commonplace life is to the divine. And the last word spoken to her consciousness of growth is 'Passers-By'§ teaching in new and absorbing guise, the lives of the lesser and lowlier half."

*September 27th, 1911.

†Belasco and De Mille, Authors.

‡"Leah Kleschna," by C. M. S. McLellan.

§"The Servant in the House," by Charles Rann Kennedy.

¶"The Passing of the Third Floor Back," by Jerome K. Jerome.

§"Passers-By," by C. Haddon Chambers.

CHAPTER FOUR

THE PSYCHOLOGY OF INTERPRETATION

What is the secret of the hypnotic effect of gesture upon the audience? There is a significant something which governs gesture, and which renders a gesture of one sort appropriate and effective in a certain place, whereas a gesture of another sort, or even the same gesture in a different place, will fail of its effect. This effect of gesture upon the "hoi polloi" is uncanny and hypnotic in the results which it can produce.

It is a familiar "trick," as the theatrical profession term gestures which the observation of years has taught them produce certain definite results upon the audience, and which are so ancient in their use for this purpose that they have become a part of the stock in trade of any experienced player. It is a "trick" in Shakespeare, for example, to deliver the long orations standing in the centre of the stage, and at the conclusion to "take the stage," which, to explain the technical parlance, means to walk to one corner near the footlights with a dramatic stride, then to fold the arms and gaze abstractedly into space. Seldom does this movement miss its purpose—applause. An audience, possibly because of intuition as a result of long experience on the part of their progenitors, possibly because there is a pause in the dialogue suitable for a demonstration, seems to know that this is a proper place to applaud, and it seems to feel that they will be falling short in their appreciation, and hence there comes a round of applause which, with a few of the great trage-

dians, may even amount to cheers. The actor acknowledges this with a slight inclination of his haughty head; if he go beyond this acknowledgment he will spoil his further effect by stepping too much out of the picture. Following up the advantage gained, the player returns quickly to the centre of the stage, with the suggestion in his movement of something forgotten, something more to say which has just occurred to him as he stood thinking, and, just as the applause is dying away, he resumes the lengthy speech. The audience is tense in their eagerness "to hear the conclusion of the whole matter," and the actor holds their attention through the remainder of the lengthy narrative, and at its termination they are still with him, minds alert and approving, ready for another outburst of appreciation. Had he not resorted to the old "trick" of taking the stage in the middle of this speech, the audience would have had opportunity for but one round of applause, and that at the very end, and it is quite probable that he would then have had a very slight demonstration, as the speech was lengthy, and the audience had grown weary from the intentness demanded by the recitation.

Another example of the "hypnotic gesture" is that of an actress who was playing in a Western melodrama. For several weeks she had been rehearsing, and after much experimentation the stage director decided that the tableau for the third act would be most effective if the old mother held the centre of the stage and, upon the concluding line, threw her right hand upwards with fingers pointed toward the skies as if calling upon the high heavens for protection. A quick falling of the curtain

accompanied the gesture. Unfortunately, the lady playing the role was of uncertain memory, and if her mind were at all distracted during the scene she would fail of her effect. It happened, therefore, that some nights she timed her words wrongly, threw in a slight imperfect accentuation of the final line, and found it quite impossible to make other gesture than a simple folding of her hands upon her breast, bowing her chin upon them. What effect did these gestures have upon the audience? The nights when she made the wrong gesture enthusiasm was scarcely sufficient to raise the curtain for the tableau which completed the sequence of the scene. Other nights, when she read correctly and so reached the gesture of the upraised hand, the audience went wild in their enthusiasm, and the curtain would rise not once, but from three to seven times. It was in connection with this gesture and its peculiar effect upon audiences observed throughout the United States, that I first came to use the expressive phrase, "hypnotic gesture." This reminiscence is cited to show how very much a play depends for its success upon the proper use of gesture. The lines may remain the same, but if the methods of reading and gesturing be ever so slightly varied, the results will likewise vary, and be weakened or strengthened as the interpretation be more or less true to the author's conceptions of the plot.*

*Evangelists in revival meetings are accustomed to resort to the gesture of the upraised hand which they employ in beckoning toward the audience. The congregation, being in a state of quiet meditation, assisted by the accompaniment of soft music, are in a receptive mood, and ready to welcome any suggestion toward a better life. If this suggestion come

There lies the reason for the success of a play upon its initial presentation in New York city, let us say, and its subsequent failure when it goes "on the road" with a duplicating "Number Two" Company. The Number Two Company does not catch quite the spirit, there is a tone of voice, a significant look or movement which is lacking, or which, having been faithfully copied from the original cast, is not quite spontaneous to the present interpreter of the role; the little movement which makes the original gesture "hypnotic" is lacking, and its power has gone with it. An audience is quick to detect these things, or, to be accurate, to feel them, for very few could tell in just what way the play was lacking of success.

Whilst speaking of this tendency of repeating so-called "types" in plays, it is worthy of remark that the breakfast scene in that good old reliable "East Lynne" is usually played with the hero in evening dress, and Lady Isabel in the most décolleté of gowns! The originators of these world-famous characters so dressed the parts, probably because the time permitted for changing the attire was brief. Because of this precedent, other actors of these parts have for generations felt constrained to "go and do likewise!"

as the result of the concentration of many minds anxious for the conversion of a sin-sick soul, it will be short lived, the impression gradually fading, and the subject returning after weeks or months to his old state of existence. If the suggestion be supplemented by the Holy Spirit, the conversion is genuine and eternal. It is our inability to distinguish between these two classes of conversions which makes us accredit a larger number of persons as converted, and later the sad necessity of recording the names of numbers who have passed from out the fold of church membership.

Shylock in "The Merchant of Venice" had always been considered a comedy part, and was entrusted to the low comedian of the company with permission to "gag" (perpetrate all manner of more or less appropriate and coarse witticisms.) David Garrick came along and insisted that he could play the part as a serious character. After much misgiving, for human nature hesitates at an innovation lest it meet with failure—at least the human nature common to managers is so constituted—the manager acquiesced and consented upon a trial performance, but with the stipulation that if it did not please in its new method of interpretation, the old method should be restored. The initial presentation was so entirely satisfactory that Shylock has never since been considered as a comedy role, but as one of the finest acting pathetic parts in the English language. But even in these days, there is a difference of opinion as to the details of portrayal, and one actor will cause us to have a feeling of cordial hatred for the old Jew, whilst another, following the reading of the late master, Sir Henry Irving, than whom there has never been a greater Shylock, will make us feel nothing but pity for him in his accumulated losses, his ring, his ducats, his daughter, his revenge, and, lastly, his religion!

Was there ever anyone who could sit unmoved through that pitiful Trial Scene of the Fourth Act, when the poor, broken-hearted old man, reviled and hated, crept pathetically toward the door with the plea "I am not well," and, just before reaching its threshold, fell to the floor in a helpless heap, and alone, with no outstretched, friendly hand, surrounded only by people upon whose faces were writ

contempt and scorn, fumbled blindly for a chair, and grasping it assisted himself to his feet, drew his emaciated form erect, and, with a last supreme effort, walked haltingly, but haughtily through the courtroom door! And were we ever persuaded in our own minds as to what became of the poor old Jew after he had left the courtroom behind him? Did not Irving's portrayal leave behind in our minds the great question-mark with which Ibsen closes the door behind Nora in "The Doll's House"? I myself have often fancied that Shylock went to his home and his room, never again to leave it, his soul and body consumed by his thirst for revenge because of his natural hatred of the Christian. Would not we, too, have desired revenge had we been placed in his position, hounded, detested, only endured, and all in the name of Christianity—God save the mark!—in the name of that Christ, Himself a Jew, who was the embodiment of all that was meek, and lowly, and loving?*

To revert to the gesture of the upraised hand and make a deduction of why it usually compels applause—invariably wins applause when used at the

*Mr. Robert Mantell in a recent interview (1912) asserted such a rendition of the character of Shylock is undoubtedly false to the age in which the old money-lender lived, but that other and more accurate interpretation would not be tolerated by the modern audience.

Recently our Jewish citizens have protested almost unanimously against the study of "The Merchant of Venice" in the Schools, for they claim it is not a truthful nor commendable portrait of the Jewish character, and tends toward the propagation of racial hatred. Might not Gentiles join in the protest on the ground that the Christian as portrayed in this play is just as much detestable? "The Merchant of Venice" is an historical picture of the times that it represents, and should be preserved in our English courses.

crucial point, the climax. It is a gesture indicative of intense vitality, a set determination to triumph in the face of all obstacles, and so meets the approval of the audience. The bowed head and clasped hands is a gesture of humility and meekness, of quiet, resigned acceptance of the conditions, and meets with the hearty disapproval of an audience at all times when there seems to be possibility of further action. If it were a case where all efforts had been exhausted, the cycle of life completed, as where the death-roll has been called in "The Only Way" (that beautiful version of Dickens' "A Tale of Two Cities")—and the doomed, one by one, answer to their names and pass out, some in hysteria, dragged from their friends, others resigned, meekly arising, and with all their one-time grace making a parting courtesy, with a tender smile, sweeping across the floor and out through the unbarred gateway to their doom—such action meets with approval, not by vociferous applause, but by silent appreciation of the heroism, and a dropping of the curtain on a quiet, hushed audience.

Can one imagine anything more inappropriate than applause in this same drama, when Sydney Carton, that noble, self-sacrificing hero, stands upon the steps of the guillotine, gazing over the sea of upturned faces, blood-thirsting faces, gazing across Paris in the direction of old England, whither are at that moment escaping his beloved for whom he is dying, and says those immortal words, "It is a far, far better thing that I do, than I have ever done; it is a far, far better rest that I go to, than I have ever known."

Again, when Mr. Forbes-Robertson, as *The Stranger*, in that wonderfully impressive play by Jerome K. Jerome, "*The Passing of the Third Floor Back*," passes into the streets of London, and the ray of light falls through the transom, striking the little figure of the poor kitchen drudge, who has extended wide her arms in farewell, and casts upon the floor the shadow of a cross, would not the pronouncing of the Benediction be more appropriate than a stormy, noisy outbreak of clapping hands?

While gesture and movement play a very vital part in the effective rendering of a character, the facial muscles are even more important. It would be an interesting study to discuss the moods which the human face can reflect. Our successful players are all masters in the control of their facial muscles. Mme. Eleonora Duse, the great Italian tragedienne, has a wonderful ability of regulating the blood-flow in her face so that she can become violently red, or ashen pale, at will. Because of this mastery she eschews all possible artificial make-up which could at all interfere with her demonstration of this ability. Naturally, such an art is adapted to the "intimate" theatre and loses its effectiveness in houses of great space. Mme. Sara Bernhardt has such control of her facial expression that it is hardly necessary to understand the French language to follow the meaning of any of her presentations. Undoubtedly this wonderful ability to make clear her thoughts by her facial expression has helped make her world famous, for such language is peculiar to all men and all times. French pantomimists have mastered this difficult art to a remarkable degree, and they are not to be blamed for professing

to believe that words are not essential for a successful play. The German players who came from Max Reinhardt's famous theatre to New York in January, 1912, to present the four-act pantomime "Sumurûn," demonstrated quite conclusively that words are not requisite to such a dramatic revelation. This particular production has been a triumph to those who claim all Drama will eventually be pantomime. It was Gordon Craig who once announced that actors were a hinderance to the growth of the Drama, as they failed to interpret accurately the ideas of the author, whilst silhouettes from cardboard are far better because they are incapable of assuming any position or attitude other than that in which their director has placed them!*

Our own beloved Mrs. Minnie Maddern Fiske is able to convey a wealth of meaning by her facial play which mirrors the thoughts passing through her mind; Mrs. Leslie Carter is another American actress with this same wonderful ability. There are other actresses whose sole asset is an ability always to look innocent and young, and who never attempt parts requiring other facial expression.

Our actors who have remarkable control of feature are few in comparison with our women players. Perhaps this is because in modern days the passions permitted to a man are of less wide scope than those permitted to a woman. It is almost impossible to make the tears of a man serious to a

*Edward Gordon Craig "On the Art of the Theatre," issued through Browne's Bookstore, Chicago. See Page 81 of Essay "The Uber-Marionette." The entire essay is well worth careful reading and studying; so is this entire book of inspiring essays.

modern audience. Self-control of feeling is what we demand of our modern heroes. Players of Shakespeare and the classics are permitted far greater latitude, and hence we find our representatives of male emotionalism in this class—the late Richard Mansfield, the present E. H. Sothorn, Robert Mantell, Otis Skinner. Mr. Forbes-Robertson has a wonderful facial control; his interpretation of *The Stranger* rests largely upon his ability to reflect on his countenance the passing mental mood. All players must have this ability to some extent to be at all successful in their calling, but some have it to a greater extent, and more particularly in especial parts.

Does the actor feel the part he is enacting, is an oft-discussed question, and seems to find various answers. Probably the nearest correct answer is this: An actor must be so interested in the part entrusted to him that all his emotions are stirred the first few times he reads it over. But in life we become calloused to the most poignant of grief, else could not the physician, the nurse, the undertaker pursue their vocations. Occasionally one may see an entire company so stirred by a scene which they are rehearsing that their eyes are blinded with tears, and the reading of the parts is halting and broken. When a farce is in rehearsal the company may be in paroxysms of enjoyment the same as the man in the chair who is witnessing the performance for the first time.* But much repetition deadens the senses

*Among members of the dramatic profession it is considered unlucky for a farce to produce overmuch merriment at the rehearsals.

to the sharpness of the drawing, and eventually the performance is given automatically, the player standing off, as it were, and directing with skill the movement of his own automaton. The picture is no less true to the eye than when it was prompted solely by emotion, but it is now a picture of the emotion which was at first poignantly felt.

There will be nights when the physical or mental condition of the player is such that the old emotion will be stirring at his heart-chords, and then he will give a more masterly performance, one charged with a magnetism which is quite irresistible. But if he were to allow his emotions to get beyond his control, the effect would be fatal. Acting consists in touching up the reflection in the mirror of nature just sufficiently to heighten the coloring and make it appear as realism when viewed across the spaces of the auditorium.* To weep real tears is not a sign of the greatest art. It is realism simply. The actress who simulates tears is more capable of swaying her audience by the throes of her emotion. If an actor were nightly to pass through the actual agonies of the character he impersonated he would soon be a subject for a mad-house! However, one's nerves are so shaken by these performances, that it takes some little time, from an hour to a whole night, to recover completely one's normal poise. That will account for the many cases of nervous breakdown which occur among persons following the actor's profession.

There are players who can step from a pleasant conversation with some friends in the dressing-

*The stage is an epitome, a bettered likeness of the world, with the dull part left out."—Hazlitt.

room to a wild scene of stormy passion on the stage. But most of our great players find that they must have a few moments of preparation for the coming scene, a few moments of uninterrupted in which to think themselves into the necessary mood. Some of the great players of the past were wont to swear to themselves, storm about the dressing-room, shake chairs, and do other absurd acts to better help themselves attain the wrathful feeling requisite for a perfect rendition of a particular scene.* Today, most players can sit or stand quietly, outwardly calm, and stir up within their breasts a whirlwind of passion which will thrill the audience a few moments later when it is revealed in all its awfulness.

One thing more is necessary if one is to rise to the heights in the dramatic calling, and that is "magnetism." What that mysterious quality is, no one can answer. It is a power bestowed upon any person who is genuinely successful in life, be he the business man, the tradesman, the clergyman, or the actor. Without it none can rise to ascendancy. Having reached the heights, the player lives in dread lest that divine gift be taken from him. A long period of sickness, much mental worry, dissipation, too many social functions, too much contact with other human beings, all these things can and do steal away magnetism. It may return after a period of mental and physical rest and recuperation, or it may have gone forever. When it does finally depart, the last curtain has fallen for all time, for never again can one hope to hold the old-time place

*See George Henry Lewes, "On Actors and the Art of Acting," chapter 10, entitled "On Natural Acting."

on the pinnacle of fame. We often wonder why certain great people have suddenly decided to go into retirement when they have just succeeded in establishing themselves in the affections of the public, and life and its triumphs lie wide before them; it may be safely ventured that they have had a premonition that their magnetism was about to vanish, and they preferred leaving the public view before that ignominy had befallen them, and at a time when nothing but a beautiful, roseate memory would remain in the hearts of their adoring public. Retiring in time, they have been able to preserve their magnetism, and so they remain charming to us when at rare intervals they reveal themselves and their art. It is a far, far better way than to remain as some favorites dimmed by the younger generation, all their powers gone, decrepit, feeble, pitiful specters of desolation, the ruins of a vanished art! *

CHAPTER FIVE

PANTOMIME AND THE DANCE, AND THEIR PLACES IN THE DRAMA

Earlier in this discussion we have seen that the Drama probably had its inception in the dance, was elaborated into pantomime, and that then came the spoken word. There are persons today who profess to believe that the wheel is revolving and we are

*For a masterly conceived essay on "The Nature of the Emotions of the Drama," the reader is referred to Chapter 8, Page 229, of "The Psychology of Beauty," by Ethel D. Puffer, published by Houghton Mifflin Co., 1905.

rapidly approaching the beginnings, and that pantomimic dancing will eventually have supplanted the spoken Drama.

Mme. Pilar Morin in "L'Enfant Prodigue" succeeded in making pantomime intelligible even in that play of most severe requirement, expressing as it does so many phases of emotion. "Orange Blossoms," which was presented by her about the same time—a score of years ago—was a pantomime unworthy of her art, resting upon suggestiveness for success. Its impropriety was such that it was speedily suppressed and has not been repeated since except in crude imitations by vulgar burlesque shows. It has always been regretful that so finished an artiste should have lent herself to such a production, but Mme. Morin is French and her outlook upon life is of necessity different from that of the modern American. I seem to be dwelling upon this one artiste, but aside from her I am unable to recall any true pantomimist who has been among us.* There have been many lightning-change artists, and foreign vaudeville performers who have presented a sort of pantomime, but their work has not achieved sufficient prominence to call for comment. Mlle. Anna Pavlowa and M. Mordkin are dancers first and foremost, and, tho skilled in pantomime, that is secondary to their terpsichorean art.

*The late George Fox will be familiar to many of the older generation as a pantomimist. He made fame and fortune in a piece called "Humpty Dumpty." Mr. Fox went insane, and the grimaces which were so humorous to our ancestors were the result of a disordered brain. His managers conducted him in tours over the country long after he should have been consigned to the privacy of a sanitarium.

The form of pantomime which is familiar to the average person is that of the Moving Picture. When a modern American thinks of pantomime, he usually thinks of the Moving Picture. Yet that is hardly a correct criterion for judgment of this difficult art. Because it is a picture, it is possible to have innumerable scenic backgrounds, numerous characters, things which could not so well exist within the proscenium of the theatre, but which make a clearer story. Yet few, if any, of these pictures are really self-explanatory. There is a slide with reading-matter explaining what is to follow, and frequently going into detail as to the motive which prompts the act we are to witness. We rely quite as much upon this explanation preceeding as upon our comprehension of pantomime; indeed, the more elaborate pictures would not convey any especial meaning to the average auditor without these descriptive passages. Such wonderfully staged pictures as "The Crusaders" and the Cantos of Dante's "Inferno" are accompanied by a lecture, and without such accompaniment they would be but mere spectacle to those who were not familiar with the verses of Tasso or Dante. Even with this lecture there are moments when one is uncertain as to the motive prompting an act, or just what episode is being enacted before the vision.

It is customary in the acted pantomime to have an "Argument of the Play" printed upon the program just as is done when Opera is sung in other than the vernacular. From these printed explanations, one is led to suppose that even the presentors of pantomime, in spite of their stalwart denial,

know that the average mind will not grasp the plot correctly without such elucidation of the story.*

"Punch and Judy" is more or less of a pantomime, but it is usually quite clear to our minds because from childhood it has been repeated to us and explained. How seldom in the present age do we see this diversion, introduced from Italy, the home of pantomime, and without which no country fair was ever quite complete! More elaborate forms of furnishing amusement are taking the place of these simpler diversions. It is a pity that the children of this generation are not led by degrees to the more elaborate forms of amusement as older people have been! How much pleasanter to enjoy the "Punch and Judy" show, the cardboard actors in the toy theatre, some tableaux at a Sunday School

*A little anecdote recalls itself to mind apropos of the contention that pantomime is self-explanatory. A professor and a clergyman had for long debated the question, and finally resolved to put it to a test. The professor was to convey to the clergyman some simple thought, then each was to commit the idea to writing, and compare the memoranda. The professor selected a large red apple, passed his hand over and about it, indicated two other apples on the plate, placed his at one side and pointed at the selected apple with pleasure, then he ate it, chewing slowly and deliberately, and constantly smiling in ecstasy; then he clapped his hands in sign of pleasurable satisfaction. Both wrote their ideas as agreed. The professor intended to convey the thought that there are three planets—the sun, the moon, the earth; the earth is round and beautiful, and from the earth spring the fruits such as the fine apple, and by eating of them men receive pleasure and benefit. To the clergyman the idea was equally plain, and resolved itself along his own trend of mental training to this: There are Three Spirits in the God-head, and One of those Spirits came down to earth and was Christ the Redeemer who made a vicarious sacrifice of Himself for the redemption of sinful man. To us has been left the Sacrament of Holy Communion, and when we partake of it we are filled with spiritual pleasure and ecstasy.

entertainment, a little play with a Santa Claus at Christmas, and come gradually to the moving picture and finally to the spoken Drama. Such method of instruction better fits a person for a complete enjoyment and a better comprehension of the Drama. By this process of development one has unconsciously learned to understand the commoner attributes of pantomime—the gesture, the pose, the facial expression—and finally the spoken word comes naturally to fill in the vacancies which have been left. Later, if we be musically inclined, we can add the orchestra, and we have arrived at the final step in the development of the dramatic art, Grand Opera; and after this preliminary, normal training, we are in a position for its full enjoyment, and will not be among those who come languidly in from a protracted dinner, chat awhile, realize the second act is in progress, wonder what it is about, yawn, clap our hands a very little when the evening's bright particular star sings her cadenza, put on our wraps, and leave immediately the curtain rises for the concluding act!

More genuine appreciation of the Drama and music will be found in the topmost galleries than in all the glittering horse-shoe of the boxes! The little Italian bootblack on the corner may have a better appreciation of favorite Grand Opera arias, than the young lady who has had a course of finishing at some young ladies' school in Paris or Berlin. I love to listen to these gamins of the street whistling quite accurately some of those beautiful selections of Opera, and I marvel that they should be able to enjoy them, whilst our own school boys and girls, with far, far greater opportunities, with greater aspira-

tions in life—let us hope—are shouting the senseless words of the latest popular song devoid of true music.

The last simple form of pantomime is to be found in the marionette booth of Italy. Whoever has not had the courage to sit in a stifling atmosphere reeking of stale tobacco, fumes of liquors, and odors of garlic, knows nothing of the intense enjoyment of these simple peasant people when watching the struggles of their favorite Marionettes. The story of "Sancho Panza" is one of the most popular—tho it may not be called by quite that name. It is so familiar that no spoken words are required for its appreciation. There are other plays with words spoken by the men and women who manipulate the wires from which the puppets dangle.* There is a stock collection of puppets, and by their costumes ye shall know them—if you have been used to seeing these harmless diversions from your childhood days. It is a pleasure to know there are people today with minds sufficiently simple to enjoy so unpretentious a form of amusement as the Puppet Booth offers. Its very simplicity, its independence of the whims of living actors, its need of but small financial return to keep open its doors, all make it possible for it to exist in almost every town and hamlet of sunny Italy. Is it any wonder that in Italy the pantomime presented by living persons is popular and quite easy of comprehension to the Italian spectator?

*In the several Marionette Theatres located in the Italian Colonies of New York city, the people are fond of dramas based upon "I Reali di Francia," "Orlando" of Aristotle of Bojardo, and "Morgante" of Pulci.

Some years ago Miss Ellen Terry's son, Edward Gordon Craig, took up his residence in beautiful Florence, that centre of art and of artistic endeavor. Mr. Craig was imbued with the right spirit, and that caused him to seek men of his kind who have colonized in the City on the Arno. Mr. Craig has a small amphitheatre where he presents his most advanced ideas before select audiences. He presents whole plays with wooden silhouette figures painted white and shaded in black. The scenery is hardly more than so many grayish screens which are capable of assuming any desired angle; the foregrounds are built up with blocks. Footlights are dispensed with, and the illumination falls from one point, as in nature. There are wonderful depths and shadows. Mr. Beerbohm Tree's recent production of "Macbeth" copied in part the scenic sketches of Mr. Craig, and those particular scenes were the most effective. Think what glorious groupings, what gorgeous splashes of color can be created against a background of grey and shadows! Can one well imagine a setting more impressive for "Macbeth?" Doesn't the idea of coldness, greyness, shadow, suggest at once the physiological conditions conducive to crime? The rise of the curtain ushers one immediately into the atmosphere of frozen horror of that weird play.

Many years ago, I saw the late Sir Henry Irving in "The Bells." Mr. Irving was then somewhat influenced by the artistic ideas of Miss Terry's remarkable son, and in the set used for the betrothal scene, there were, across the rear of the stage, a series of long, low casement-windows, and the only illumination of the stage came from a reflected light

thrown against the painted background at the rear of the stage and refracted through these casement-windows. It was absolutely natural, but it had the drawback of making the visages of the actors almost entirely obscured. In the Dream Scene of this same play, the light was thrown downward from an arc above the stage, and this gave a peculiar effect, also. I admired passionately this naturalness of illumination, but I must confess was not completely won by it, when I saw the stage peopled by players outlined in silhouette.* An illumination from a side window does not present so great an obstacle. Sir Henry had another method of lighting which was rather commendable; he was accustomed to tone down the footlights from centre to either end, thus bringing the greatest illumination to the centre of the stage, and the least at the corners, as is customary when a room is illuminated by natural rays from the sun. We have come to accept the footlights as a matter of course, just as we shall always have to accept the absence of the fourth wall as a matter of course. The recent presentation of "Macbeth" by Mme. Maeterlinck at their beautiful Normandy Castle, before a special audience of fifty persons who followed the action from room to room as the play progressed,

*In a recent interview, Mr. George S. Swartz, the Shakespearian exponent and scholar who resides in Denver, Colorado, expressed a new idea in regard to stage lighting. Mr. Swartz contends that lights should show the mood of the character, rather than the time of day! Thus, in the famous "To be or not to be"—Soliloquy of "Hamlet," Hamlet should be enveloped in a greenish light, as he was in a green mood of melancholy bordering on insanity. In the scene in "Richard Third" where Richard awakes just before the battle and after his fearful dream, he is bathed in red, indicating the blood-thirsty frame of mind of Richard.

did not succeed in doing away with the fourth wall, for the audience were seated on chairs and benches facing the portion of the room set aside as "stage."

I suppose it was Miss Lydia Thompson's London Beauties, about fifty in number, who really introduced the ballet as we best know it into the United States. They danced in skirts of tulle and wore pink tights, and the simple people of New York were duly scandalized. Everyone went to see them, tho few were sufficiently bold as to admit having been to Niblo's Garden, where the affair took place. "The Black Crook" was the extravaganza—we would now call it a "musical show"—in which this sportive troupe of blonde females figured. My, how we have progressed since those days! "The Black Crook" has come to be thought so harmless that I recall seeing children giving the production in miniature, with a condensed version of the text, to use on the stage of a toy theatre! What would our staid old great-grandparents have said at this sign of utter depravity!*

At a later date the Kiralfy Brothers introduced from abroad their gorgeous pantomimic ballets. "Discovery of America," at the World's Columbian Exposition held in Chicago, 1893; "Destruction of Pompeii," "Venice," and "The Fall of Rome," given at Manhattan Beach, New York city, in connection with Paine's Fireworks; "Constantinople," at the Pan-American Exposition held in Buffalo, 1900; "Nero and the Burning of Rome," in connection with Barnum and Bailey's Circus; and "Field of the

*An old woman was onced asked if she believed in total depravity. She replied, "Yes, sir, it is all right, if only you could live up to it!"—Anonymous.

Cloth of Gold," as a divertissement and pageant with Ringling Brothers circus. As many as 500 girls were at times engaged in the big numbers of these ballets, and to this moment I do not believe they have ever been surpassed in gorgeous beauty. The New York Hippodrome is famed for its spectacular ballets which are modelled after those first composed by the Kiralfy Brothers, but they are no more gorgeous, and no better danced. To be sure, solo work was not conspicuous in the circus productions, for the simple reasons that the tan-bark and sawdust were not conducive to the higher forms of the dance; but occasionally there were group-dances executed upon the wooden floors laid in the centre of the arena for just such purposes. These ballets depended for their effectiveness chiefly upon numbers, simple steps, elaborate and intricate weavings and groupings, and a gorgeous, glittering of brilliantly scintillating costume. The scenes of these ballets, in all their gorgeous detail, picture themselves in my mind after these twenty or twenty-five years as brightly as when I first beheld them, and I could almost go back and reproduce the general effect of any one of them. There is no recollection of immodesty to taint the delightful memory which remains. Of how many modern productions can we say as much?

Ballet finally died, for about that time came Miss Lottie Collins with her famous song "Ta-rah-rah-boom-de-aye," and that kick which made her famous. Close upon her heels came Cissie Fitzgerald, with her naughty wink and toe, that strove to accelerate the orbits in their course around the sun. At first it was considered rather improper to

see these ladies in their gymnastic contortions called "dancing," but soon they had established their peculiar type of the dance—just as Lydia Thompson did hers—and a whole hot-house of high-kicking plants was distributed among us! Every farce seemed to need such a dancer between the acts, and almost any farce was a money-maker if it could present a woman a trifle more daring in the improper management of her feet than some other so-styled "artiste" before the public. At first these ladies wore skirts of decorous length, and well-filled with furbelows of lace, but gradually they grew more daring, the public more accustomed to their caperings, the furbelows and skirts were shortened, until now we sit quite unmoved by the scantiest of skirts. The ballet of the modern musical show is the outgrowth of this form of dancing introduced by Miss Collins and her ilk.

But the public soon wearies of the most tabasco of performances, and a sauce with new and more piquant flavor must be prepared for it. Now it chanced that a Sunday School teacher in the "Wild and Woolly West," out from which have come so many sensations in the theatrical firmament, purchased some yards of China silk, and whilst draping it upon her figure before the mirror in the privacy of her "bedroom"—she would not allude to it as her "boudoir"—discovered that the silk would float beautifully. Silk of so filmy a texture had not been commonly imported from China many years before that day—at least the price of that imported placed it far above the reach of the modest pocket-book of a district school teacher. She swayed her arms, the silk waved prettily. She tried some steps she had

learned at the weekly dancing class. Presto! A new dance is devised! The quietness of her home is left behind, and Miss La Loie Fuller steps before the footlights with her beautiful Butterfly Dance, the Serpentine, which instantly became the rage, and was copied by thousands, even by the child in the Sunday School entertainment. It had a great commendation, it was modest in the extreme, and Miss Fuller deserves our heartiest encomiums for bringing so refreshing a change to the bedraggled boards of our oft-trodden stage. From this dance Miss Fuller developed her Fire Dance, in which she stood upon a sheet of plate-glass whilst colored lights were thrown from beneath, and bits of rainbow-shaded silk waved upward from the breezes of an electric fan. The dance became less modest, and finally was hardly a shade superior to some of the shocking exhibitions which have oft greeted our eyes under the plea of "high art."

Somewhere, about this time, slipped in a rival, adopted from the Orient, a vulgar contortion executed in harem attire. The doors of the Columbian Exposition in Chicago, 1893, opened to admit this form of the Dance. It was shocking then, and it has remained shocking ever since, and never has succeeded in establishing itself in polite society, as have done so many of its predecessors. Had this dance had the least real beauty about it, probably it would have eventually become an honored guest; but it had nothing to recommend it, and was simply nauseating to the normal mind.

We had exhausted all countries in our search for a dance which should be new, so Miss Ruth St. Denis

and Miss Isadora Duncan hied themselves to the Orient, thinking there must be dances which were esthetic, in so much as Buddha and his doctrines, Brahm, Babb, and the rest of those esoteric religions were so appealing, so uplifting, so much superior to our own beautiful worship! And out from India came the Snake Dance, and a score of other wiggles and wriggles, wild gyrations, copied from the frantic antics of frenzied priests. Instantly it became a fad to go and see some of these gyrations and read into them some sublime, hidden meaning; to get some uplift of the soul; to gaze upon the form divine in its natural loveliness, hidden only in spots by glittering jewels. It was heavenly! But was it? Did any of its devotees ever believe half the trash they sighed about the beauties of these dances? Did they ever enjoy that transport of soul which they tried to make themselves believe they did? Time has sufficiently elapsed that we can look back calmly upon our foolish notions, as adults do upon their childhoods, and see just what "*précieuses ridicules*" we made of ourselves. Well, each generation has done the same, and our succeeding generations will be just as ridiculous in their turn, so let's close that chapter of our foolish history and think no more of it.

But the next page we turn in this History of the Dance, brings a phase almost as startling, altho less vulgar,—it is the epoch of the so-called "bare-foot dancers." So far as I can learn, Miss Duncan was the originator of this style of esthetic expression as seen in its later development, and founded a school in Berlin to instruct her acolytes in this ap-

pealing form of poetical exaltation.* The dancer arrayed herself in a kirtle to the knees, something of soft, filmy texture, a pearly grey or creamish white tone, did her hair in a Psyche-knot, and altogether looked as though she might have just stepped from the bas-relief on some Etruscan vase. Where possible a drapery was used of soft woolens or velvets to form a background, and either black or dove grey was the tone. The stage was carpeted with the same material. Mendelsohn's "Spring Song" was worked overtime by these interpreters of the melody. To the opening strains the curtain slowly arose disclosing a bare stage flooded with a softly tinted light of pink. Suddenly the draperies at the rear parted, and the dancer stepped forth, timid, hesitant, reminiscent of a Maxfield Parish wood nymph. She ran lightly across the stage, twirled around, gestured gracefully, fluttered back, twirled again, and so the dance proceeded to a close. At other times the Spirit of the Seasons would be interpreted, the dancer arising slowly from beneath a rug, typical of the birth of Springtime, a few wild, care-free steps following, and the dancer scattering on all sides petals of apple-blossom or cherry. Summer would then come and the steps would be warm, passionate, and flowers would be tossed hither and thither, and so until Fall in somber browns and golden yellows, with branches of Autumn foliage to wave about, then a

*While Miss Maude Allan, an American girl, was probably the forerunner of these classic dancers, her art stopped short in its completion, and was taken up and expanded by Miss Isadora Duncan, Miss Ruth St. Denis and others. Miss Allan was not the trained dancer, and probably was restricted in her expression for that reason. Her interpretations of "The Spring Song" of Mendelsohn, and "The Funeral March" of Chopin, have never been surpassed.

running, rustling, as tho the dancer were being blown by the October winds. Lastly, Winter, cold, grey, feeble, ending in some tottering steps, a fainting, falling to the stage, the rug drawn over her prostrate figure, and the Seasons have run their gamut, and are dead. Truly, this dancing was much more ideal, and did render the mood of the musician more than did the Oriental gyrations.*

To Miss Gertrude Hoffmann must be awarded the palm among American danseuse for the most artistic renditions of this type of the dance. Her imitation of Miss Maude Allan doing the "Spring Song" was perfection. The stage was hung in pearly greys, the dancers arrayed in pinkish tunics. Miss Hoffmann would drive a train of nymphs about the stage, grasping in her hands garlands of pink roses. Then a huge gilt basket of pink roses would be placed in the centre of the stage, a maid posed full-length at either side of the basket, and the nymphs would run toward it, leaping the handle as wild doe might an obstructing tree-trunk or hedge-row. The execution was filled with grace, was of exquisite taste, and devoid of all traces of vulgarity or suggestiveness. One sat enraptured and sighed when it was ended. Recently, Miss Hoffmann has restaged this dance, using an unusually beautifully painted scene of a forest in early foliage. The curtain rises to disclose the nymph swinging wildly from a loop

*"The new art is always formed out of the old. Not imitation, but creation, is the aim. In landscapes the painter should give the suggestion of a fairer creation than we know. The details, the prose of nature he should omit to give us only the spirit and splendor. In a portrait he must inscribe the character and not the features."—Ralph Waldo Emerson, "Essay on Art,"

of a tree, her draperies and blonde hair fluttering in the breezes. An Apollo leaps in and begins to swing her more violently. Other nymphs appear from around the trees, a wild dance follows to the Pan-pipes of a Satyr, and the final tableau on the wildly dancing circle of figures is an exact reproduction from a Maxfield Parish picture. This latter dance will linger long as a thing of real beauty, yet its brilliancy cannot dim the more quiet staging of the "Spring Song" as first outlined.

And now, enter the Russians! Perhaps it is because I am living in their age that I, too, fall down with the rest of the throng and worship on their shrine. It seems, tho, as if they elevate the Dance, and give us a new viewpoint which is altogether lovely and entrancing. Ballet had fallen into disuse at the Metropolitan Opera House, New York city, except as occasionally necessary during the course of an Opera. There had ceased to be any exponents of the good old form of ballet-dancing. In the season of 1909-1910, the Metropolitan management brought to New York Mlle. Anna Pavlowa and M. Mikail Mordkin, Russians from the Imperial Opera House at Moscow. The announcement of their engagement did not make much impression upon the Opera patrons, but after their first appearance, they instantly became the rage, and the public could not seem to get enough of them. Pantomimic ballets which had long been shelved, were dragged forth to exhibit these artists to the best advantage.

I first saw them in the ballet "Coppelia," and I shall never forget the impression left upon my mind by this wonderful revelation of pantomimic dance. Mlle. Adeline Genée had charmed for

several seasons previously with her beautiful dancing; she seemed like a thistledown blown in the breeze. But Mlle. Pavlowa was even lighter on her feet, and scarcely seemed to touch the stage as she bounded hither and thither and twirled upon her toes. M. Mordkin was her fitting companion. Lithe, clean-limbed, athletic of figure, he was as heroic in personal appearance as some classic god. These dancers were fitting complements of each other. Their early dances were absolutely devoid of vulgarity, and any personal contact during the progress of a dance was free from all grossness. They returned to America the following season and made a tour in various ballets, including "The Arabian Nights" arranged by M. Mordkin. Their dancing was just as entrancing and as commendable when seen again, and these artists have established themselves in the hearts of the American people, and made a permanent place for themselves in the history of the development of the Dance. Since then various other dancers have come from Russia to amuse us, and to secure the American dollar, but none of them have been so graceful and so accomplished as those first-comers from that land of the sleigh-bell and the polar-bear.*

Witnessing the wonderful success of the Russians, both in their czardas and traditional ballets, Miss Hoffmann, to whom allusion was made a few paragraphs back, brought over a troupe of Russian

*"The time has come when people must look upon dances as something else than outlets for romping pleasure. Dances should express the history of our civilization. The Dance is the universal language."—M. Mikail Mordkin in an interview given in January, 1912, whilst he was filling an engagement at the Winter Garden, New York city.

imperial dancers, and staged some brilliant pantomimic ballets of her own composition. Miss Hoffmann is always prodigal with her wealth of gorgeous colorings, and succeeded in catching all the sensual abandon of the Oriental atmosphere. "Cleopatra" was entrancing in scenic environment, and the atmosphere was the passionate atmosphere of old Egypt. But it went to such extremes of coarseness and vulgarity that it was nauseating, and one lost the charm. "Les Sylphides" proved to be an old-fashioned ballet of the period of the white tarlatan skirts, and was refreshingly clean and wholesome. To the new staging of the "Spring Song," I have already made extensive allusion. The other ballets presented, dealt with Tales from the Arabian Nights, and whilst well-danced, and showing much ability in staging and grouping, and considerable novelty in movement, they were too gross to be pleasing to the average individual. Miss Hoffmann has so much talent it seems a great pity she should so prostitute her art to please the few in her audiences.

All these recent ballets tell a clear story in pantomime set to music. There is little requirement for guessing at the intent of the dancer or the mood which is being expressed. The ballet is written with a definite story, and it is told concisely and dramatically. The dullest spectator cannot fail to comprehend what is being unfolded before his eyes. All of these leaders among the exponents of the Russian form of dancing, would make successful dramatic players. Their control over the pantomimic symbolism is marvelous. They have the advantage over the player in that their language is universally understood, and hence their art is world-wide in demonstration and appreciation.

Just what will be the next step in the progress of the art of dancing it is impossible to predict. It does not seem likely, however, that the art of the Russian ballet has been exhausted. Doubtless the form will be elaborated until but one consecutive story will be told in the evening. It is not at all improbable that the public may come to an appreciation of pantomime pure and simple, until we have the fulfillment of the prophecies of those who are simply pantomimists and regard as unnecessary the spoken word.*

*Since this chapter was completed, New York city and Chicago have had the pleasure of seeing Frederick Freska's wordless play, "Sumurûn," presented at the Casino, New York city, January 16th, 1912, by Prof. Max Reinhardt's German players. It is in nine scenes and bears out all the claims of the pantomimists. It is a fine production, and at all moments intelligible to the audience. The music is by Victor Hollaender and invaluable to the illumination of the mood of the players. The staging follows the very latest ideas of Gordon Craig, for Germany was the first country to seize upon Mr. Craig's ideas of stage-lighting and scenic construction. It has only been extremely recently that England has been willing to accept Mr. Craig, and at this writing London is most enthusiastic over the beauties which can be obtained by his simple means. "Sumurûn" has never been committed to writing. Its author brought to Herr Reinhardt a short Scenario of the story, and it was accepted on the spot, a company engaged, and the production built up at rehearsals which covered six hours a day for a period of a month. The music, also, was composed at a piano during the progress of the acting out of the pantomime. London has had an opportunity to admire a new staging of "Oedipus Rex," when the arena is filled with thousands of waving hands barely seen through the twilight. Dr. Karl Vollmöller's "The Miracle," with incidental music by Humperdinck, was also revealed at the Olympia, London, and enthusiastically received by press, pulpit, and laity.

The student is referred to "Dancing and Dancers of To-day," Caroline and Chas. H. Caffin, published by Dodd, Mead & Co., New York, October, 1912.

CHAPTER SIX

THE LIFE OF A PLAY

There does not live anyone who can satisfactorily explain upon just what conditions the life of a play depends. There are several good, old-fashioned dramas which have for many decades weathered the storms of dramatic adversity, and are still substantial craft. Probably no one of them can be held up as a model of dramatic technique. The first is "Uncle Tom's Cabin," dramatized by a score of hack-writers from that novel with a purpose by Mrs. Harriet Beecher Stowe. At the present writing Stetson seems to have a monopoly of this old, reliable piece, and many of his companies are presenting it, some in "Operie Houses," some on Mississippi river-boats, but more under tent as if it were a three-ringed circus.* There have been times when the Uncle Toms have been several in number, and the little Evas have become twins, to please the rapacious public, thirsty for all that was possible of their favorite characters! A pack of bloodhounds with awful bayings, some mules that bray as if they were

*"In the single summer of 1902, there were 16 companies in this country playing the piece ('Uncle Tom's Cabin') under canvas. The Howard Family were the first actors to play 'Uncle Tom's Cabin.' They opened with it in Troy, New York, where it had a run of three months. From there they took it to the National Theatre in New York (city) where they gave their first performance on July 18, 1853."—From an article by Dr. Judd in "The Theatre Magazine," February, 1904.

In 1883 S. T. Gordon & Son, New York music publishers, brought out an Operatic Version of "Uncle Tom's Cabin" in 4 acts; Libretto by George Cooper, music by Harrison Millard and in 1912 there is talk of another book.

in the extremis of death agony, real cakes of ice floating in basins of real water—such accessories have from time to time been added to keep the performance up-to-date and realistic. Usually these performers “double in brass,” as a glance over the want columns of such papers as the “Clipper” will show. What is meant by such insertion, is that the performer must be able and willing to play an instrument in the band and to parade before each performance. There is also likely to be appended the word “Cakes,” which is a stenographic manner of informing the applicant that board is furnished by the management, and, therefore, the salary expected must be modest, within a ten-dollar limit, as a rule. Surely none of these extra attractions so generously supplied and without an increase in price of admission, are what keep alive this lugubrious drama of pre-bellum days, for the play is still of vital interest. One presentation of a season is usual in the stock companies throughout the United States. The play is perennially young. It could be suggested that the younger generations like to see depicted the conditions which occasionally existed in the Southland “before de whar,” but other dramas treating of this period, and which have been better knit and with preferable plot, have come and gone since then, and, although occasionally revived, none of them have so firmly established themselves in the hearts of the public.*

“The Two Orphans” is another remarkable play.

*Familiar Plays of War-times are, “Shenandoah” by Bronson Howard, “The Crisis” by Winston Churchill; “Secret Service,” William Gillett; “The Heart of Maryland” by David Belasco; “Barbara Frietchie” by the late Clyde Fitch.

From the French of D'Ennery, it has always been a prime favorite with American audiences. It is a well-written play, and of far better artistic construction than "Uncle Tom." One reason for its fascination is founded, perhaps, upon the fact that to the average mind Paris is a city of romance, where anything is possible. The costuming is picturesque, the orphans pathetic, the ending happy. Miss Kate Claxton's wonderful personality has had much to do with the success of "The Two Orphans." She played it many years, and the public loved to see their favorite in it; since she herself now seldom appears with the piece,* they go to see another actress in her role, and compare this interloper unfavorably with their favorite. Both of these plays gave delight to our grandparents, who were as particular concerning the plays they went to see as the judicious reader is careful of the books he selects to read. The younger generation has a desire to see whether grandfather and grandmother were really discriminating in their tastes, or whether the play has grown more beautiful to them through the mellowing vista of retreating years. A peculiar thing concerning "The Two Orphans" is that more theatres have burned when it was being presented than have burned during the presentation of other plays. Fire seemed to follow after Miss Claxton and the pitiful Orphans, and many a holocaust has been left in its wake. Theatres were not as fire-proof as nowadays; moreover, the use of paper snow, its accumulation on pieces of scenery and draperies was a danger, for the illumination then was oil or gas.

*Miss Kate Claxton's most recent appearance in "The Two Orphans" was in 1904.

A more recent play, the beautiful "Cyrano de Bergerac," has had a chain of misfortune following its productions. M. Coquelin passed to a better world soon after he ceased appearing in this play; Mr. Richard Mansfield has departed, and there are various men who presented the role with smaller companies and have had misfortune. Once, in a stock company performance, the balcony fell upon poor Cyrano injuring him and Roxane seriously.

Another old reliable is "Camille," the lady of tears. If a stock company does not receive the script of the new play in time to rehearse it properly, "Camille" can always be put on and be relied upon to at least pay expenses, and more times she pays a handsome profit, for royalty has long since ceased to be required for her use. Any person who has had training in stock work can get up in any part in "Camille" over night, and can be relied upon to do justice to the part assigned. It would be impossible to play "Camille" so poorly that she would not cause part of the audience to weep. Even an accident occurring, which in most plays would cause peals of laughter, will only add to the tragedy of the scene if a brain be quick to respond. There is a reminiscence of Miss Clara Morris, who was horrified in the last act, as she tottered to the dressing-table to gaze at herself in the mirror, when she saw the theatre cat strutting proudly in at the first entrance and approaching her for caress. As she seated herself she called to the cat, and, fortunately, he came and leaped into her lap. For a moment she stroked him, and then, always ready to save a situation, she called in faint tone, "Nanine, Nanine, come and take him away,

I am grown too weak to even hold my poor cat!"* Ordinarily such a situation in a play would cause bursts of laughter from the rude person with sense of humor. But with *Camille*, it only stirred yet more deeply the tear-ducts and called forth a more copious flow of the blessed saline! This play is craftily written; it stirs the emotions to their depths.

"*East Lynne*" is really reminiscent of "*Camille*." There is something about the two characters of *Camille* and *Lady Isabel* peculiarly similar, and it may be that the one is only the French lady set down in an English shire. Their temperaments are identical, and either would have acted the same in the other's conditions and environments. Mrs. Wood may have had the French heroine in mind when she wrote her famous English novel. "*East Lynne*," the play, is not as skilful a piece of workmanship as "*Camille*," is not executed by so good a craftsman, and it is likely to die first, but it will be a neck and neck struggle, and death will be harder than that of the proverbial "cat with the nine lives."

Of more recent plays, there is none daintier than "*Sweet Lavender*," especially as impersonated by Mr. Edward Terry of London. "*The Magistrate*," another Pinero piece popular in that actor's repertory, a quaint conceit, was highly amusing in its days, and yet, though only twenty-five years have passed, these two plays are creaking on their hinges. Not even Mr. Terry's sweetness of impersonation seems to be able to redeem them from the accusation

*The cat in "*Camille*" story is beautifully told by Miss Morris herself in chapter eight of her book, "*Stage Confidences*."

of age—at least not in the United States.* Rose Trelawny of that charming story of the stage of a hundred years ago, "Trelawny of the Wells," is growing old.† But young eyes have not the redeeming dim in them; they are sharp to see the wrinkles and signs of age. To them we seem old: to ourselves, we do not.

On the shelf stand hundreds of plays which were popular in the early Nineteenth Century and whose titles are quite forgotten. "A Scrap of Paper" has been kept alive by Sir John Hare, but even that would have gone but for his admirable characterization. And "A Pair of Spectacles"—who ever plays it now? With the late distinguished American comedian, Joseph Jefferson, died "Rip Van Winkle." His sons retain it in their repertory, but it is not the same Rip. It is almost as foreign and disappointing as the new "Rip" recently rewritten (1911) and modernized to suit the requirements of Mr. Cyril Maude and his London audience. "The Bells" died with Sir Henry Irving. In America Mr. Thomas Shea still retains the piece, but it is not the same classic, for he has added ghosts and hobgoblins until all the mysticism has been dissipated, and with that has gone its intellectual fascination. Its modified form pleases better the less cultured audiences.

*Mr. Terry died April 24, 1912, at Barnes, Surrey, England, aged 68. He went on the stage at age of 19.

†"Trelawny of the Wells," by Arthur W. Pinero, was first presented at the Court Theatre, London, January 29, 1898, and at the Lyceum Theatre, New York city, November 22, 1898. It was revived by Miss Ethel Barrymore at the Empire Theatre, New York city, January 1, 1911. Many critics who witnessed this revival claimed the play was "antiquated."

Examples of decadent Drama show that it is not the fact of a play dealing with an issue of the hour and of interest only to the people living at that moment, which makes it grow old. Neither does the fact that a play deals with an historical event keep it young. Is it possible to formulate any explanation for this peculiar ageing of Drama? There has been a time when only Poetical Drama was in vogue. Witness the popular Drama of fifty years ago, when the heroes always spoke in verse—usually blank verse of the blankest sort. Those were the days when we loved the mouthings of "Virginius," "Damon and Pythias," "Ingomar," "Rienzi," "Metamora."* Occasionally an old-time actor comes along presenting some of these grand old tragedies, and he is fortunate if he gets out of town without financial loss. We seem to be losing an ear for the appreciation of oratory. It is certain that few of the present-day performers are orators, and hardly any are elocutionists. Frequently the support in a Shakespearian company do not understand what they are saying. The lines have been committed to memory and are mouthed in the way that Hamlet in his advice to the players warned them against. It is a privilege to hear Mr. Ben Greet's players in their presentations of the classics. Scenery is quite superfluous, for one is entranced by the beauty of the lines, and the clearness of meaning which they are capable of sending across the auditorium. Mr. Coburn's players, a more recent

*"Metamora" was famous in the repertory of Mr. Edwin Forrest, and is said to be the first great Drama dealing with the American Red man.

organization, with the same high ideals as the Greet players, are also commendable for this same clearness of diction. It seems strange that these gentlemen are able to get such intelligent interpretation of the lines, whilst some of our more prominent performers of Shakespeare have such wretched support.

Another play, famous for many years, is "Leah the Forsaken" in which so long "starred" the late Miss Margaret Mather. Her Leah was a wonderful piece of acting, realistic in the extreme. No one who has ever seen her portrayal can forget it. Yet Leah lies neglected and one is startled to even see her name pasted upon a billboard, the periods of her resuscitation are so far between. Who that was privileged to see Mr. Lester Wallack in "Rosedale" can ever forget it? And yet, how often is "Rosedale" performed today?

Some one has suggested that the fact some roles are capable of manifold interpretation by great players has kept fresh and vital those plays, and that plays in which the principal roles permit of less freedom of interpretation die much more quickly. It may be true. It is a good suggestion and worthy of reflection. I have not been able to formulate any satisfactory explanation as to the reasons for the long or short period of life of a play. I often have wondered why Mr. Hoyt's clever pieces have gone their way to the dust of the unopened bureau drawer. Probably "The Milk White Flag," "A Trip to Chinatown," "A Temperance Town," and the rest of that long list which used to amuse us, dealt so forcibly with situations absurd at the time of writing that

they would no longer be intelligible to a generation since grown up.*

The same explanation may be the reason for the total oblivion of Edward Harrigan's plays of the old East Side of New York city, the days when the Irish held sway there, and when the superstitions and customs of Ireland were imported by the immigrants along with a bit of peat and a black-thorn, or bog-oak cane. "Leather Patch," tho viewed in childhood, has left a bright spot of pleasant remembrance, undimmed by the countless plays read and performances seen since then, and in the quiet of my study I often sit picturing its whimsical scenes, and wishing for a glimpse once more of the joys of the days of my childhood. And "The Grocer of Avenue A"—how we used to laugh over that quaint German character! These types no longer exist; perhaps it would not seem credible that there ever had been such characters upon which to base the delineation. Most likely the humor would be stale. Who knows? Yet, as we often steal into the attic, and open the long-closed trunk to sniff the fragrance of lavender and old rose, which it emits along with its must and mildew, and to touch reverently, and to strive with dimming eyes to read the faded violet ink, applied with shadings and flourishings, or again with little prim hooks, the letters written by some sweet-heart to great-grandmamma, so we would reverently and lovingly gaze upon these plays of by-gone years which have left upon our minds indelible impres-

*A manager is now at work freshening up several of these old Hoyt plays, and it is probable that in the season of 1912-1913 the public will again have opportunity to pass judgment upon old favorites in refurbished dress.

sions of happiness and joy far more deep and lasting, far more wholesome than the lessons taught by most of the plays of our present generation.

CHAPTER SEVEN

THE PLAY AND THE ISSUE OF THE HOUR.

The playwright who deals with plots founded upon incidents of current history, the latest divorce trial, the most recent case of murder, the investigation of public officials and heads of corporations, knows that his work will have no lasting value as a play, and that it is only a question of a few months, possibly two or three years, and his work will have been quite forgotten. Such work has its advantages in that the writer is likely to secure a generous financial return, and will not have to suffer the pain and humiliation of having his work constantly rejected, only to have it commended when too late and the laurel wreath has to be laid upon the mound covering his decaying bones.

Mr. Theodore Kremer is a highly educated gentleman, a scholar and a man of keen intellect. When he commenced his career as a dramatist, he began writing plays of high purpose, and met with nothing but refusal of his manuscripts—with and without “thanks.” Some astute manager suggested to him that his plots were dramatic, and that there would be more money if he would turn his attention to pleasing the patrons of the cheaper grade of theatres. So Mr. Kremer made a study of that type of audience, and then sat down to his desk and wrote himself down to their level. Never once did he deceive him-

self by believing he was turning out great or lasting literature. He has to his credit between fifty and one hundred plays which have pleased his particular public this country over, but few of which plays are now performed. Less than five years ago there was probably not a town of any size in the United States which did not see as often as once a week one of the plays from Mr. Kremer's facile pen. His plays bear such alluring titles as "Nellie, the Beautiful Cloak Model," "Bertha, the Sewing Machine Girl."

These plays belong to the class which we mean when we jocosely say "Melodrama." They are full of vital, throbbing life, quick movement, and are painted in high colors; their psychology is easily understood. Their heroes are always supremely good, and their villians supremely bad. Virtue is always rewarded here and now, and villainy is just as surely punished. This young man did more to better conditions of life among the "working classes" as some one designated those who receive a small stipend for a week of hard service in factory, mill, department store and the like—than the scores of more pretentious writers who have offered to their public Dramas with morals so doubtful that one is not fully persuaded as to who is good and who is bad, and oft applauds the vice he should condemn.

It is, indeed, a great pity that the newspaper writer and cartoonist should so have ridiculed this type of play that the people who found in it honest, wholesome excitement and enjoyment, should no longer go to see, because they now feel that appreciation of such plays marks them as "ignorant." The nickel moving picture house and the low-priced vaudeville now get their coin and more frequently

than once a week, and the public at large is not as well off, for when they attended the melodrama once a week they used a certain discrimination in selection of the play to be seen, whereas in very much more frequent attendance at the moving picture and vaudeville such discrimination is not exercised.

Hal Reid, Doré Davidson, Ramsay Morris, are other writers of "thrillers." Each has a large number of acted plays to his credit, and these gentlemen have all had opportunity for the accumulation of a large competence, and some have judiciously invested the money so that they now lead lives of ease and luxury, and are able to turn their efforts to the style of writing which they believe is more worthy of their talents. But, tho heretofore their work was not entitled to the term "literature," it should not be spoken of as an unworthy thing. It was a commendable work, and is to be honored for the good it has done, and for the happiness it has afforded to tired, weary mortals. It is a satisfaction to those down on the rungs of the ladder-of-life to see a play in which the man at the top reaches down and lifts to his own elevation some man or woman below him, who is struggling hopelessly on those slimy, slippery rungs, which are threatening momentarily to let him slip into the depths of the bottomless abyss of sin and shame. It makes one dream all day at his laborious, monotonous task, of the good fairy who will perhaps auto into his life. The whole doctrine is one of universal brotherly love, a true dream of the millenium.

To be sure, each play had to have a "sensation" provided—a human-bridge over which the heroine walks to safety from the machinations of the vil-

lian and his allies; a scene where the heroine swings across an abyss clinging to the branch of an elm and brings relief to the suffering hero on the opposite brink; a passage from burning house to safety by a daring walk on a telephone wire; a score of such improvisations. But in spite of all these things regarded as defects by many, the plays were helpful, and their good qualities outweighed any of these blatant thrills.

In the melodrama "Blue Jeans," the hero is slowly carried along on a moving-band toward a whirling saw, and rescued in the nick of time by the heroine who bursts in the door of the old mill with a convenient chair; in "The Still Alarm" there is a real fire-engine which makes a midnight dash to an imaginary fire; during the progress of the action a woman swings from one side of a chasm to the other clinging to a tree-branch, in the drama "In Old Kentucky," and there is added the additional excitement of horses racing wildly past in a race at a country fair; in "The Heart of Maryland" the heroine clings heroically to the clapper of a great bell, deadening its sound whilst her lover escapes to safety; "The Ninety and Nine" features a scene in which we are thrilled by the heroic engineer driving his locomotive thru the burning forest. Even "Ben Hur," commended by press and pulpit, depends quite largely for its success upon its scene of shipwreck, and its thrilling hippodrome scene with chariots drawn by horses racing at full-speed upon a rapidly revolving tread-mill, whilst the painted background flies past in whirring panorama.

Even Tolstoi did not escape the sensational, melodramatic ending when his "Anna Karenina" con-

cluded with the heroine throwing herself over a cliff before the rapidly approaching express train.* The heroine in Richard Walton Tully's "The Bird of Paradise" leaps into the mouth of a volcano as a solution to the entanglement,† and in Mr. Pinero's "Mid-Channel" the heroine leaps from the balcony of her apartments to the pavement below. In-as-much as many of our generally accepted plays depend upon some scenic illusion to interest us, it does not behoove any of us to condemn the same characteristics in plays of lesser quality.‡

The late Clyde Fitch was another dramatist who wrote for the hour, but for a higher grade of audience. Mr. Fitch's plays are nearly all trivial. When one witnesses any of them presented by local stock companies, he is at a loss to account for their popularity. They were written to hit off some foible of the moment, and were supplemented by beautiful costumes, and fine scenic environment, and the best talent obtainable was drafted for their presentation. "The Climbers" dealt with the social aspirant, and had for its novelty the rising of the curtain upon a semi-darkened parlor from which men were removing folding-chairs, rugs, palms, the things left after the departure of a funeral cortège with the remains of the gentleman of the house, and culminated in the reading of the will and a discussion of its terms

*Presented at Herald Square Theatre, New York city, by Miss Virginia Harned, Sept. 2, 1907. Adapted from Tolstoi's Novel by Thomas Wm. Broadhurst.

†Presented at Daly's Theatre, New York city, January 8, 1912.

‡Richard Wagner's Operas, Goethe's "Faust," and many of Shakespeare's greatest plays, depend much upon spectacular mountings to hold the attention and interest.

by members of the family direct from the grave of the beloved father and parent. "Girls" revealed a bachelor-girls' apartment, and was novel in its exhibition of their methods of retiring at night with but one bed, a folding one, a sofa and a morris-chair; the plot struck at the woman who believed she could get along very well without a man, and who found after all that she needed a home and a husband's sympathy. It is said that Mr. Fitch's method of writing was to write his big scene upon which the plot pivoted, and then the acts leading up to it, and finally the requisite ending. It is only just to Mr. Fitch to add that "Nathan Hale," and his last finished play, "The City," show him capable of really great Drama, and it is lamentable he passed away before realizing this higher ability to its fullest extent.

Mr. Somerset Maugham is another gentleman who started out to write plays of purpose and was side-tracked by finding they were not wanted by managers, and so turned to writing society comedy. In this latter field Mr. Maugham has been most happily successful, and now that he has gotten himself well-established and won a public confident in his abilities as a playwright, he can turn his thoughts once more to the line of work he prefers, and can hope to attain to greater heights.*

Mr. Charles Klein has confined his output to plays of the hour. "The Lion and the Mouse" owed most of its success to the striking likeness professed to

*For a complete list of Mr. Maugham's plays, see Appendix under his name. So likewise for other plays of the various authors discussed in this and other chapters of the present volume.

be found between its hero and the late H. H. Rogers. "The Next of Kin" handled the question of the incarceration of the mentally sound with the insane upon affidavit made by the next of kin. "The Third Degree" revealed the sweating methods by which it is alleged confessions are oft wrung from the innocent by bullying police officials of our cities. "The Gamblers" deals with the overwhelming passion for speculation in high-finance. All these plays have achieved success, popular and financial. "The Music Master" is an entirely different type of play, does not deal with any question of the hour, and has been of perfect wearing-quality, and will be acted long after those other plays have been forgotten by the public.

Mr. Eugene Walter in "Paid in Full" dealt with the momentous question of a clerk embezzling from his employer to keep his wife in a better style of living than his meagre salary would permit. "The Easiest Way" showed in another manner what had been dealt with before by the melodrama writer in "Why Girls Go Wrong," "Why Girls Leave Home," and the like.

Mr. Edward Sheldon, the young graduate from the Harvard College course in playwriting conducted by Prof. George Baker, has shown the same tendency in his two notable plays, "Salvation Nell," used by Mrs. Fiske, a story of the work of the Salvation Army in the slums of our great cities; and "The Nigger," produced at the New Theatre, New York city, and later on the road, which shows that the integrity of the white race and of the black race must be absolute. There must be no commingling of blood regardless of the suffering this standard may impose.

Even our honored Augustus Thomas fell a victim to this "play of the hour" tendency when he wrote "The Witching Hour," a beautiful play, which had as plot the power of telepathic suggestion, and told of the influence which a cityful of people might have upon the decision of a Judge if they concertedly set their minds upon the release of a prisoner whom they believed innocent. Mr. David Belasco has gone a step further, and in "The Return of Peter Grimm" has pictured the control the dead may have over the acts of the living, and has made a sentimental appeal which is most charming.

Thus we see the tendency of the modern writer is to deal with the present realities, and cast aside the poetical imaginings of what life might be. Such plays will not live so long as those dealing with the historic past, and which do not deal with some question of passing interest. A passing episode is quickly forgotten, and to a younger generation it is almost incomprehensible. The Civil War, a favorite source of material for Dramatists, is sufficiently far off to be treated romantically, and yet sufficiently near to seem part of the present. Even the young Cecil De Mille found there the scene for his "The Warrens of Virginia," and Edward Peple, the author of the exquisite "The Prince Chap," turned to that page of history for his "The Littlest Rebel." Harry Leon Wilson and Booth Tarkington located "Cameo Kirby" in New Orleans, but at a date a trifle earlier than the Civil War. Messrs. Belasco and Tully placed "The Rose of the Rancho" in Southern California at the period when the Mexicans were supreme, and rebelling against the entrance of Uncle Sam upon their

domain, altho Uncle Sam had paid well for the acquisition of California.

Mr. James Forbes confines himself to present conditions. Witness his first great success, "The Chorus Lady," with Miss Rose Stahl; "The Commuters," another one of his successes, deals with the modern style of living away from town and commuting by railroad each morning to your place of business in the city; and "The Travelling Salesman." "The Chorus Lady" may still have many years of existence before her, but the other three will be out-of-date or forgotten ten years from now.

Mr. Percy MacKaye, the dramatic poet, the author of "The Canterbury Pilgrims,"* "Joan of Arc," "The Scarecrow," has thrown aside his poet's mantle and come forth in humorous prose with the successful and whimsical "Anti-Matrimony." This play tells the story of two young persons who believe marriage a superfluous institution, and that no ceremony should be necessary, but cohabitation and separation should be matters of personal volition, and of no concern to the law or to the public at large.

Parallel with this tendency to be modern in selection of themes for plays, runs a current which yearly brings a certain trend in the Drama. One period it was the college subject which was uppermost, and we had "The College Widow," "Just Out of College," "My Cinderella Girl," "Brown of Harvard,"

*"The Canterbury Pilgrims" has been played at Columbia University by the Coburn Players. "Joan of Arc" Miss Maude Adams presented first at the Stadium of Harvard College several years ago. "The Scarecrow" Mr. Edmund Breese appeared in with little success before an unpoetical public. "Anti-Matrimony" was used in New York and on tour by Miss Henrietta Crossman, season 1911-1912.

"Strongheart," "Sandy, the Quarterback," "The Fair Co-ed." Then there was a season of Western Drama, "The Girl of the Golden West," "The Flower of the Ranch," "The Three of Us," "The Virginian," "The Great Divide," "As Told in the Hills," "The Heir to the Hoorah." Once we had the Romantic Swashbuckler Drama of which Countess Orczy's "The Scarlet Pimpernel" is an example, with which Mr. Fred Terry and his wife Miss Julia Neilson charmed in 1911. But this play came too late, for we had had our "Gentleman of France," "When Knighthood Was in Flower," "Richard Carvel," the several "Zenda" plays, "If I were King," and "The Proud Prince." We have had our siege of the Detective play,— "The Little Detective," "Raffles," "In the Bishop's Carriage," "Alias Jimmy Valentine," "My Mamie Rose," "The Girl Raffles," and a score of lesser fame. There was a day for the Pastoral Play, and that brought forth "The Old Homestead," "'Way Down East," "Shore Acres," "The Village Postmaster," "The Dairy Farm," "Blue Jeans," "The Ninety and Nine."

Now in 1911-1912 we are having a revival of the Oriental in "The Garden of Allah," dramatized by Mrs. Mary Anderson Nevarro and Mr. Robert Hitchins from the latter's beautiful book of the same name; "Kismet" by Mr. Edward Knoblauch; "The Arab" by Edgar Selwyn; and the pantomime of "Sumurûn," to say nothing of the various companies of Russian dancers in their Oriental ballets. For some reason it gets whispered around from season to season that the public seem to wish plays dealing with a certain subject or locality, and immediately every dramatist in the land turns to his type-

writer and begins to thump off a play dealing with the subject which is being requested. "Under Two Flags" and the "Soudan" ought to be satisfactorily revived by stock and travelling companies just now since plays of that Occidental character are being clamored after.

And why do plays move in these epochs? Why do we not have plays dealing with scores of subjects and localities? Well, managers are great believers that if a play of one type be successful, another dealing with the same theme will be successful. The writer, also, sees a play of certain style successful at a certain time, and he turns his thoughts to something similar, believing he has more likelihood of success in that field both with manager and public. The result is a surfeiting with plays of that type, and a consequent nausea, a reaction, a different type, and again another cycle of play.

Even the demand of the amateur player is affected, and these societies will not purchase a play dealing with any theme not at the moment immensely popular. Indeed, amateurs would much rather appear to wretched advantage in a play made famous by some favorite "star"—say Miss Maude Adams in "The Little Minister," than appear in simpler plays commensurate with their abilities histrionic, and their stage resources. This tendency of the modern amateur has wrought havoc in the business of writing and selling plays for amateur performance.

"Peter Pan" was in a class by itself, and there does not seem to have been any attempt at imitating it. Perhaps its appeal was so peculiarly dependent upon Barrie's whimsical humor that it could not be

duplicated with success by any other author. But we have had recently a revival of the Poetic Drama, thanks to the New Theatre, New York city. We had the opportunity for seeing Maeterlinck's touching, reverent "Sister Beatrice," and his beautiful "The Blue Bird," that allegorical production of such tender exquisiteness of feeling, and of such touching sentiment. These plays demonstrated that the public could enjoy poetry when it was so perfectly rendered. "The Piper" of Mrs. Josephine Preston Peabody came in for its share of appreciation, and has met with favor on the road. "Chantecler" of M. Rostand did not meet with the same cordial reception, altho the popular favorite, Miss Maude Adams, essayed the difficult title role; it was a real disappointment, in contrast to the delight of the same author's "Cyrano de Bergerac," presented by the late Richard Mansfield, and "L'Aiglon" with Miss Maude Adams, and later with Mme. Sara Bernhardt. "Les Romanesques" of M. Rostand was delightful and pleased the public. "Everywoman," on the other hand, the work of the late Walter Brown, did meet with an ovation. It has been rather doubtful to place the success of these plays. Very likely were the scenic investures removed, the public would not be quite so cordial. Somehow, this is a material age and poetry is not beloved for its own sake alone.

Yet, the public will listen attentively and appreciatively to plays of such poetic symbolism as "The Servant in the House," "The Dawn of a To-Morrow," and "The Passing of the Third Floor Back." We are all ailing physically and mentally, and we are all searching for some release from our afflictions, and

therein may lie the reason for the tremendous success of the three plays last named, each of which deals with a metaphysical question, the control of mind over matter, the triumph of the soul over its environment, and which show the latent possibilities for accomplishing good and making ourselves and our companions better and happier, if only we are willing to make the best use of what lies within ourselves. It is the "Look up and lift up" which is surely hurrying us toward the Millennial dawn.

Ten years from now, and it is highly probable most of these plays will be forgotten and discarded, but if their effect upon the generation for which they were written has been lasting, they have served their purpose fully and adequately. Any play which, dealing with an issue of the hour, makes the public think and take steps toward the eradication or amelioration of that evil, has been worth while. And that plays do make such eradicable impress, witness "The Writing on the Wall," presented a few years ago by Miss Olga Nethersole, whose theme was that of rotten tenements owned by the church, and the widespread discussion of which prompted Trinity Church Corporation to look into its holdings, and make improvements and alterations of benefit to vast numbers of poor members of the community. Again, witness Mr. John Galsworthy's play "Justice," which changed the English prison system.

The writer of the play dealing with the issue of the hour must be optimistic, must be somewhat fanciful in his treatment, and must reach a pleasant ending, the desirable outcome of the characters' acting upon the suggestion he offers as remedy for the condition of affairs at which he takes aim, Ibsen

and other foreign contemporaries—Tolstoi, as a worthy example—write unpleasantly, and hence the benefit of their teachings is much mitigated, for fewer are the presentations, and fewer, therefore, the public that goes to see. Cajole the audience into the theatre with a spectacular investiture of the play, serve the remedial dose in homeopathic quantities, and the teaching will be accepted.*

CHAPTER EIGHT.

THE PLAY AND THE SELECT AUDIENCE.

It is a well-accepted fact that Shakespeare wrote his plays for a certain band of players called "My Lord Southampton's Servants," and that "Hamlet" was written to fit the capabilities of Burbage, the then leading man at the Globe theatre, and that Falstaff is said to have been created when Burbage was growing corpulent. Molière wrote his plays for a particular group of players, and whenever the play requires lameness on the part of any character, it is safe to assume that that part was written for Molière's brother-in-law, who had a limp in his gait. Dumas Fils wrote "Princess Georges" and "Femme de Claude" to fit the emotional abilities of Mlle. Desclée. "Zaza" was written for Mme. Rejane. D'Annunzio wrote "The Dead City" and "Francesca da Rimini" with the great Mme. Eleonora Duse in mind for his heroines. Maeterlinck always writes

*In "The Psychology of Beauty," Page 247, Miss Ethel Puffer gives as her reason for the success of a play the possession of "the dramatic essential—not action, but tension."

with his wife, Mlle. Georgette Leblanc, as his heroine. His marriage to this famous actress, the former interpreter of his plays, has given a new and better birth to his art, and he has been lifted out of the sordid into the clearer, more ethereal, and has been accomplishing work far more creditable to his undeniable genius. That Maeterlinck realizes his obligations to his wife is evidenced in his book "Wisdom and Destiny," which he has thus dedicated to his wife—"I dedicate to you this book, which is, in effect, your work. There is a collaboration more lofty and more real than that of the pen; it is that of thought and example. I have not been obliged to imagine laboriously the resolutions and the actions of a wise ideal, or to extract from my heart the moral of a beautiful reverie necessarily a trifle vague. It has sufficed to listen to your words. It has sufficed that my eyes have followed you attentively in life; they follow thus the movements, the gestures, the habits of Wisdom herself." What could be more beautiful than these words of appreciation of the important part Mme. Georgette Leblanc Maeterlinck has played in the Belgian poet's life.

Victorien Sardou wrote to fit the emotional abilities of the Divine Sara, Mme. Bernhardt. His "Robespierre" was designed for the late Sir Henry Irving. Rostand has written "Cyrano de Bergerac" and "Chantecler" to fit the capabilities of the late M. Coquelin, and "L'Aiglon" and "Les Romanesques" for Mme. Bernhardt. So one could continue enumerating plays written to fit the abilities and talents of various individuals, not but what others have followed in their roles and have sometimes excelled

the original interpreter, but certain artists have inspired the poet of all ages. Frequently plays are written as novels are created, with no fleshly embodiment of certain peculiarities of temperament and mannerism in view, and these plays daily meet with success; but the playwright is far more likely to make his "strike" with a play intended solely for the use of some particular individual.

Ibsen, on the other hand, does not seem to have shaped his great Dramas with any particular players in mind, but he does seem to have written his plays for a select audience, the Town of Christiana, where he was for five years director of the theatre until it failed in 1862. Because he was refused a government pension he left Norway and went to Rome, remaining away from his native land for ten whole years. Ibsen resented the narrowness of view of that town, and set himself to writing plays to show them to themselves, to hold up in fact the mirror to their natures; and the reflection, if it be not distorted, is surely a sorry picture of social conditions. Miss Jennette Lee, in her work "The Ibsen Secret," finds a symbol at the bottom of each of Ibsen's plays, and goes ahead with that as a basis and makes an elaborate treatise on the subject. Perhaps she is right, it is not for discussion within the brief limits of this essay, but the fact remains that each play was written to show up some foible of that particular community, and other communities and individuals may read into the plays lessons of whatsoever sort they will, but the lesson was not for them at first hand. It seems to me, however, that the character determines the typical and its place the external, and that Ibsen did only what any capable

playwright does—and that the symbol of necessity sprang from the character he was portraying, not the character from the symbol.

Any writer who understands his business, places the stage-setting in harmony to the character, and all illusions and allusions are selected in the same manner, to fit and emphasize the character. Setting of act one of "The Witching Hour" is significant of the hero. The setting of Justice Prentiss' library is indicative of Justice Prentiss. When we have free rein to choose, our room is characteristic of our individuality; we stamp our personality upon the rooms we habitually occupy, even tho we have nothing but a few post cards and trifling nick-nacks such as we can carry in a trunk. The actor and actress carry with them their Penates which make every room their "home," for it is transformed by the personal touch.

The late J. M. Synge wrote his plays, "Riders to the Sea," "The Playboy of the Western World," "In the Shadow of the Glen," for the Irish players at Abbey's Dublin Theatre. The plays were fitted to the abilities of this band of congenial souls, who were first drafted from amateur ranks, and later became out and out professional. Synge's aim in his plays was to preserve the Irish character with its weakness, its childish simplicity of nature. An experiment was made of casting these plays with English players, but it was not of successful outcome, so the amateurs were organized from Irish working men and women. During the recent tour of these players in the United States, protests were filed with the Mayor in many large cities to have certain plays in the repertory suppressed on the grounds that they

were caricatures of the Irish people, and showed them in a very unfavorable and at times repulsive light.

If one were to take these plays from a literal standpoint, the protest would have been justifiable, and should have been upheld in every instance; but Synge was a poet, and took a poet's license of exaggeration, and the result has been so clever in literary execution and sustained interest, his preservation of Irish folk lore has been such an addition to the libraries of the world, that one should overlook their gross libel of the Irish race, and admire the result. They are impressionistic studies of a country, and rank with Turner's impressionistic paintings which are given so prominent a place in the Tate Gallery, London. To be sure, the painter himself is accredited with having at a dinner joked about his own works, saying, "See this salad—a piece of lettuce leaf, a tomato, a dash of paprika—I add some mustard, oil and vinegar to the combination, and behold! you have one of Turner's celebrated pictures!" These pictures of Turner's are not true to nature, but the initiated profess to see in them exact impressions of natural landscape.

Synge himself, in his introduction to "The Playboy of the Western World," has said this: "On the stage one must have reality, and one must have joy; and that is why the intellectual modern Drama has failed, and people have grown sick of the false joy of the musical comedy, that has been given them in place of the rich joy found only in what is superb and wild in reality. In a good play every speech should be as fully flavored as a nut or apple, and such speeches cannot be written by anyone who

works among people who have shut their lips on poetry."

That is an excellent commentary on the Drama, but in many ways his own plays do not live up to all those requirements, unless indeed one read them whimsically. Certainly no one would care to consider "The Playboy" seriously, and feel that any wholesome-minded nation could laud a man as a hero who had murdered his father, and in the dastardly manner that Christy had done—by a blow on the skull struck from behind. Further, that admiration is distinctly lessened when the self-made hero, finding he has been unsuccessful, makes effort after effort to kill his "da," and at length returns to his squatter cabin, making this remark to his poor, old father: "Go with you, is it? I will then, like a gallant captain with his heathen slave. Go on now and I'll see you from this day stewing my oatmeal and washing my spuds, for I'm master of all fights from now on. Go on, I'm saying." If one can read into the text the symbolism of the awakening of Ireland to her condition, and a rising against the rule of England after slumbering for many years, and to fresh blows for liberty, achieving in the end her freedom, and turning the tables, as it were, on the sovereignty of England, and returning only to her peaceful conditions with some such terms as those implied by Christy in that final speech to his father, old Mahon, the play is admirable, and should be most heartily endorsed by all loyal Irishmen. It must be that its final acceptance in Dublin, where at first it caused riots, was due to the audiences reading some such underlying meaning, for the people of Dublin would be quite as quick to resent an in-

sult to their intelligence as a race, as those who are born in America and know Ireland only from the fireside tales of their progenitors.

Lady Gregory is an enthusiast in the support of this Irish band of players, and has written many of the plays in their repertory. She indulges, like Synge, in much symbolism. "The Outlook" of November 4th, 1911, published "The Travelling Man," one of Lady Gregory's Miracle Plays.* To quote "The Outlook" in regard to it: "(This play) illustrates the sentiment, religious feeling, and consciousness of the presence of mystery which characterize Irish plays of this kind and set them in broad contrast to the humorous plays and the purely tragic or pathetic plays." A similar commentary would be applicable to the plays of W. B. Yeats which have made a furore among literary circles.

Robert Browning wrote plays which belong in this same list of anomalies, and not so many years ago we had an opportunity to see Miss Mabel Taliaferro in a series of matinees of "Pippa Passes." She was assisted by that exceptional actress, Mrs. Sarah Cowel Le Moyne, who later appeared with the late Kyrle Bellew in a matinee of "In a Balcony."* Sir Alfred, Lord Tennyson, wrote "à Beckett" which did achieve considerable success as presented by the late Sir Henry Irving, but the play had to be very much condensed and rearranged before it was fitted for stage use. Then there is that haunting play of a lost life, Byron's "Manfred," quite unactable, but a thrilling dramatic reading, especially

*The first of this series of matinees was in New York city, Nov. 12, 1906. But see Appendix for further dates and details.

when its mood is accentuated by supplemental music, as it used to be rendered by the late George Riddell of Boston.

Properly these plays are all of that anomalous class, the closet drama; some of them are purely of that class, fitted only for the library, and the student who enjoys a poem couched in the dramatic form; others of this classification are capable of presentation, but nevertheless are "closet" in that they appeal only to the select audience. What is really the mission of such a play, and just what object does it attain? Ought not a play, to be worthy the name, to appeal to mankind at large? Isn't a play which depends upon symbolism for its appreciation and enjoyment a good deal like the descriptive pieces rendered from time to time by orchestras, and which depend upon a printed description of what is implied by the musical, or non-musical tones, and which convey no meaning to the ear, at least, not the elaborate meaning which the composer wishes to have woven into it? Such musical numbers are simply freaks, and do not hold a permanent place in the world of music. So I would place all these Dramas which need the piling up of essays upon our library-shelves, and which permit each reader to suit the story and its meaning or interpretation to his individual fancy.

The Progressive Stage Society merits mentioning. Mr. Julius Hopp was its president. This Society, at Berkley Lyceum, New York city, and in other halls, was accustomed to give Dramas from time to time on Sunday evenings for the select few who would enjoy their outspoken, and frequently anarchistic views. These plays are in reality hardly more than

sermons, and serve the sole purpose of better holding an audience which has become wearied of hearing the doctrines of destructive Socialism as barked from the ends of carts.*

The Miracle Plays of past ages are almost in this same classification, but may be differentiated on the ground that it took no select gathering of kindred souls to enjoy them, altho those who were better informed in matters of religion might get a great deal more benefit than others from viewing the presentation. Such mental equipment is, of course, not limited to the enjoyment of the select play alone, but adds to the enjoyment of any play. The demarkation in point is, that a play, to be a play, ought to appeal to the public in general, the man of intellect, the newsboy of the streets. It is obvious that each will find a different reason for its enjoyment, but the story must be simple of appeal, and plainly enough writ to be easily comprehended by all; an author may write into the play any further additions he likes, and may teach what propagandas and theories of life he desires, provided the first requirement, that of a good story with universality of appeal and interest, be there.

This chapter commenced by showing how good plays have resulted from writers having in view certain select players, and now it will try to show that in many instances good plays have resulted from writers having in view select audiences, but, I hope, it has been presented clearly and fairly, that in more instances a play written for a select audience has not been a good play, for it failed of uni-

*For list of some of these plays, see "Progressive Stage Society" in Appendix of this volume.

versal appeal. As a hazard, the principal cause of failure has been due to incorrect dramatic construction. Usually when a man turns to writing Closet Drama, and Drama for a select audience, he does so because he has not been able, or has been unwilling, to master the requirements of stage technique.

What useful purpose do these Dramas fill? We have seen the purpose of Julius Hopp's socialistic plays, hinted at the purpose of Synge's, Lady Gregory's, W. B. Yeats' plays, *i. e.*, they delight the student. Other than that they are quite useless, unless, like Browning, Tennyson, Ibsen, and the Irish authors mentioned, they have added to our literary wealth. But they are evanescent in their effect even upon the mind of the student. Usually their plots are striking in at least one respect, and we may recall something about them but as for causing us to model our lives after their *dramatis personae*, we never have and never will, and, as far as many are concerned, it is to be devoutly hoped that we never accept their character drawings for our ideals.

No author of any such plays has a right to berate the public for unjust appreciation of his merits. The public is willing enough to give a writer his due, but he must feed them with real bread, and not try to foist a stone telling them to imagine it is a scone and will give just as much benefit. The public, after all, is composed of grown-up children, and have not learned to enjoy a pill which is not sugar-coated. Some day they may, but such enjoyment seems against human nature, and any physician who starts out with such theory is likely to fail of success, no matter how good his intentions. I attribute to all writers for the select audience the

best of intentions, but they have mistaken the way of administering the dose, and, until they change their views in this regard, they must still go on complaining that their audiences are few in number, and their new adherents fewer still. The Drama must be living and vital or it is not Drama, no matter whether it have one character or a score, one set of scenery, or be divided into an interminable number of scenes which o'ertax the resources of any theatre even conceived.*

CHAPTER NINE

THE INFLUENCE OF COMMERCE ON THE DRAMA.

Possibly no one question in connection with the Drama has caused so much editorial comment as that of the influence exercised by commerce upon the Drama. This influence has been good, but whether the good is unmitigated remains to be discussed at length.

*The reader may find it interesting to read such examples of Closet Drama as "The Travelling Man" and "Mac Darragh's Wife" by Lady Gregory; "Countess Cathleen" and "Land of Heart's Desire" by W. B. Yeats; "The Play-Boy of the Western World" by J. M. Synge; "Blot on the 'Scutcheon," "In a Balcony," "Pippa Passes," by Robert Browning; "Thomas à Beckett" by Alfred, Lord Tennyson; "A Lesson in Marriage," by Björnstjerne Björnson. All of these plays have been acted and some with considerable success, but they require a Select Audience to enjoy them to the full, and can hardly be called successful from universality of appeal to indiscriminate audiences.

"The Blot on the 'Scutcheon" was written for Macready, and first performed by him at Drury Lane, London, Feb. 11, 1843. Lawrence Barrett revived it in altered form, with the consent of Browning, in 1884. It was always a grief to Browning that the play was not a complete success.

Early in the dawn of the Drama, it was discovered that it was a paying institution. It brought generous revenues to the already overflowing coffers of the Church, and continued a dependable source of revenue to the very moment when it passed from ecclesiastical hands into hands of laymen. Undoubtedly this money-making issue was surrendered reluctantly, and was probably relinquished only when laymen with their "moving stations" began to put on the moralities with greater realism and with more elaborate scenic investiture, which naturally brought them the liberal support of the people. If one accept this point of view, it will not be difficult to see why the Church, which had given birth to the Mediaeval Drama, should become so hostile toward her child, and brand the Drama with the sign of Cain. And, considering the ever-presence on one extremity of the stage of "hell-mouth," it is not hard to see why the Drama and Stage have so oft been called the "doorway to hell," "the very gateway to the palace of Satan," and alluded to with other and more coarse epithets.

Thus we see that commercialism entered into the management of the Drama at an extremely early date, and it has continued from that moment to the present writing, and must always continue. The real criterion of the success of a Drama is to be found in whether it will draw dollars and cents; if it doesn't do that, it must be termed a failure. What people really desire they will pay for, and if they will not pay for an effort, that effort is not worth the making. It must not be implied that all gratuitous efforts are not worthy of the support of the public, for many are so, and for them the pub-

lic would willingly pay, but so long as one will give his talent, a people will not refuse to accept it gratis. Moreover, it is also true that that talent will soon become so familiar and common that it will have lost its cash value.

For many centuries the Drama was not well organized. There were no means of rapid transit, and the players had to depend upon their feet for getting from town to town, and the baggage had to be transported upon carts, just as circuses still travel—at least a part of the time. A certain French manager recently re-introduced a travelling theatre into his own land, hoping to bring to towns a better theatre and better production than could be brought by other mode of transportation; a traction-engine was used for hauling the playhouse and its equipment. After a year's experimentation, it was found that the engine travelled too slowly, about three miles per hour, and that on grades it did not properly hold back the train of cars, and in consequence there were frequent catastrophies. Therefore, it was decided to return to the railway for transportation, using the engine only for short trips from the railroad terminus to any town a short distance removed. Many of my readers are familiar with the Mississippi River floating theatres, some of which are really beautiful. Usually there are two boats employed, the one a barge with auditorium and complete stage equipment, the other a towing-steamer with living accomodations for the performers. These boats stop along the river and give a repertory of plays. So even in this Twentieth Century of ours, we still find modes of travel somewhat suggestive of the olden days. The famous Wrenn

Family were among the earliest to tour Western parts of the United States in their own coaches.

"Barn-storming" has almost completely passed, and exists only in the "one-night standers" who play the tiny Opera Houses of the small towns. Before every town possessed an "Operie House," these players produced their plays in barns upon temporary stages erected hastily at one end. The illumination was furnished by candles and lanterns, and most unsatisfactory it was. The barns of the Southland made rather good extemporaneous theatres. Their construction is familiar, two log cabins with a connecting roof. This central portion was customarily floored and boarded behind, so the general effect was not unlike the proscenium opening of the modern playhouse, while the barns at either side served as entrances and exits, and dressing-rooms. The audience sat on boards, or on the ground, facing the open portion; a row of flickering candles served to illuminate the scene. Of scenic investiture the stage was more guileless than in the days of Good Queen Bess.

For some reason scenery used to be built tremendously heavy, mounted on great wooden frames or long rollers, and was both awkward and expensive, and not at all adaptable to varying conditions. Recently it has become customary to paint backdrops and entire sets of scenery in aniline dyes, so that a production which used to require a car for its transportation, can now be folded into a few trunks and crates. In some respects this scenery is superior to the oil-work. It is possible by use of dyes to get a softer effect, like a water-color sketch, a hazy, disappearing, evasive atmosphere, more sug-

gestive of nature, which always has a perpetual haze over her perspectives; when usings oils as the medium, one is always confronted with their glossy hardness which well fits them for interiors or masonry depiction. Some first-grade theatrical companies carry duplicate productions, one being painted in dye colors, unmounted, folded into trunks; this set will be used in one-night stands with small stages, and the heavy scenic sets will be sent forward to the longer stops, or to those having stages sufficiently large to accommodate. This plan has the advantage of allowing a company to stop at many places which it would be impossible to play otherwise, and so reduces the cost of trans-continental transportation. The net proceeds from stops at these very small towns will not much more than pay the railroad fares, but if it does that, it leaves a greater margin of profit from the larger towns and cities, and the manager is satisfied. Very few managers have entered the business from any other sense than that of profit. That is the "reason of being" of so many plays which are not works of art in any sense, but which, because of their exhibition of pretty girls in brilliant costumes against suitable scenic backgrounds, please the "*genus rarus*,"—"the tired business men!"

Commercialism must be accredited with bringing us much more entertainment than we should have had without its existence. Many years ago a group of men organized the theatrical syndicate. By combining their capital they were able to own or control more theatres and more companies than they could control as individuals. Before this time, a manager booked his attractions by writing ahead

to local managers who owned theatres, and securing such dates and terms of presentation as he could. Sometimes he made a very satisfactory agreement, and sometimes he got so small a share of the profits that he lost heavily; if the manager lost the company lost, and the result was much skipping with funds by treasurers and managers, and the stranding of companies far away from home, and the resultant joke of "counting the ties" as the unfortunate men and women walked wearily homeward over the railway tracks. The organization of the syndicate did away with much of this, for each manager in the syndicate could book his attractions for a certain number of weeks, engagement following engagement in proper succession, and the order of towns played being such that there was not much money wasted in railroad fares spent for returning to places passed earlier in the season. The local manager was assured of having his theatre open a certain number of weeks, and could, therefore, give far better terms to members of the syndicate.

Some managers there were who declined to rent their houses to the syndicate, and held out for exorbitant percentages which would not be paid. These managers soon found that their towns were being passed over, and that their theatres were seldom opened. So few theatres held out against this organization of dramatic attractions, that few companies could afford to play who were not either controlled by the syndicate, or who did not pay a booking fee to the syndicate to book them in the theatres which they controlled. As has been suggested, the system was of positive benefit to the player in general, for it assured him of a definite salary for a sea-

son's work. He usually had to accept a smaller salary, but it was almost guaranteed that he would receive it, and, as he was assured of a pleasant season with suitable remuneration for his labors, he gladly compromised and took the money proffered. The organization of the syndicate struck hardest against the "Star" who owned his own troupe and had been accustomed to book his play and himself. He did not fancy paying a commission to the syndicate: it seemed unnecessary, and it showed to them too plainly his earning capacity.

Mr. Richard Mansfield, Mrs. Fiske, and David Belasco are the most prominent of those who fought the syndicate. The result was that these belligerents had to make expensive railway journeys, had to play in second-rate theatres, or had to adapt ordinary halls for purposes of performance. They organized, with some success, a syndicate of their own, and controlled for a while a circuit of towns of their own. In consequence, the public found itself seeing only certain players, and did not have the broad, well-balanced fare of today. A few years back, Mme. Sara Bernhardt came to this country under anti-syndicate management, and was compelled to play in all sorts of buildings, and in many places appeared in a circus tent carried for just such purpose. America was a laughing-stock to the nations of the world. But things are changed now, and a compromise has been arranged, with the result that any manager of reputable standing can get his attractions booked over a particular circuit, and pay a reasonable amount for the service. It is a great advantage to everyone concerned, for a definite route is assured, and one does not have to waste

time or money in writing to local managers for open time, and finding the desired dates are taken, and then re-writing, and so working for months, and at the end find himself with a route which will cost all the profits to cover by reason of returning over miles of railway.

The entrance of commercialism has also caused the railways to be favorable to travelling companies, and they are permitted to grant them a party-rate which is beneficial. When it be considered how many thousands of persons move weekly, it can readily be seen that the actor is a source of much revenue to the railroads. Commercialism, therefore, in that it has organized a business which had for years been nomad and ranked with the gypsy caravan, has been beneficial to all concerned.

The late Sir Henry Irving was one of the best representatives of the manager prompted wholly by art, and who produced such plays as he considered artistic, and with such mountings as seemed to him most fitting. He was lavish in his expenditures, and drew large audiences. But he sank the old Lyceum Theatre, where he played in London, into indebtedness, and had to make many trips to the United States to restore his finances. It has been said that the profits of a tour of the States would aggregate \$100,000—and might even run higher, but that nearly all this sum was turned into the treasury of the Lyceum to keep it afloat. When he came to die, the fortune left by Mr. Irving was not as considerable as one would anticipate who was not familiar with his methods of business management. The late Augustin Daly was a man similar in purpose to the late Sir Henry, and when he died

his wealth consisted very largely in the value of the scenery and the furnishings for his plays. Mr. Richard Mansfield spent lavishly upon his productions, and played what he desired, fought the syndicate until wearied, and left but a modest fortune.

Mr. David Belasco is today one of our most clever managers, and one of the most exacting for all that can be termed "Art." He spares no pains to get the exact illusion he desires—indeed, many of his plays have depended for success very largely upon this artistic temperament. Yet Mr. Belasco is probably making a goodly profit from all of his productions. The secret of his success lies in that he gives to the public what it wants, and they repay him by dropping coin into his box-office. It is only good business to give the style play that the public desires to see, and then to use one's artistic soul to make that play the best offering possible. I do not plead for the coarse and vulgar; that I eliminate; and I do not believe that the majority of the public wish such plays. However, because of organized commercialism, it has been possible to send out lots of those plays, and the public, thirsty for diversion, will patronize them rather than refrain from the theatre for barren stretches of time.

Mr. Hartley Davis in a recent number of the "Outlook" assents to this opinion in these words: "In plays, as in books and pictures, it is a significant thing to remember that the most valuable commercial commodity is the milk of human kindness. If you will study the novels, the dramas, and the pictures which have moved people, which have endured longest, you will find that they have this quality in common. It is the one thing that the

audience seizes upon most earnestly, most joyously, and the power of its appeal is measured by the purity, the fineness, the strength of its expression. * * *
 * * * Maybe some day all plays produced will at least be worth seeing and hearing.”*

CHAPTER TEN.

THE MORAL EFFECT OF THE DRAMA.

The breadth of discussion of this chapter is so tremendous that I approach it with hesitation. Descended through the Puritans and Quakers, with an intermingling of Scotch Presbyterians, I possess a somewhat prejudiced disposition toward the theatre, and there are times when my dual natures rise up to dispute with each other as to the healthy influence of the Drama. However, it may be that these two

*As early as 1759 an attempt was made to establish a theatre in Philadelphia, but it was not until Nov. 12, 1766, that one was ready for occupancy. Mr. Lewis Hallam and a stock company presented "The Gamester," a play which is no longer in existence. "The Prince of Parthia," written by an American citizen, Thomas Godfrey, Jr., soon followed; this play, claimed to be the first ever written by an American, has also been lost to posterity. The date of its first production was April 24, 1767. The Continental Congress closed the theatre, "The Southwark," from 1774 to 1784, in an act directed against gambling, horse-racing and theatricals. However, the house was occasionally open in 1777 during the British occupancy of Philadelphia, but only for lectures or amateur productions. At the end of 1784 Hallam and his company again returned to the "Southwark," where they remained until 1821 when the building was destroyed by fire, altho a portion of its ruined walls have remained standing until the present time, 1912, and after all these years there are rumors that a new theatre is to be erected upon the spot. It is a commentary upon our change of taste that this new house will be devoted to vaudeville.

personalities will give me a clearer vision, and that I can present both sides with fairness, but, I fear, not being triple-minded, I shall not be able to act the referee and render a decision for one side in preference to the other, but shall have to delegate that function of judge of final appeal to the reader.

Many of our clergy, and not always those who are narrowest in their views, have set it down as a principle that over-much attendance at the theatre retards one's spiritual advancement, and leads away from the enjoyment of holier things; whilst other clergy, equally as conscientious, encourage attendance at the theatre. One whom I know well, the founder of the Actor's Church Alliance,* seeks to make clergymen from actors, and has been successful with those whom he has already placed in parishes—but that is another discussion which touches upon the moral character of the men and women of the stage. Yet, it is not quite out of place to speak of that matter at the beginning of this discussion, for there are some clergy so narrow that they condemn the play because of the alleged immoral characters of the participants in the Drama, this, in all Drama. Permit me to speak a word from out my own wide acquaintance with the player-folk, and say that they are as upright, as intense in their religious passions and desires as other human beings who do not face the limelight for their daily bread. It is the man himself who is good or bad, not the work that he is doing. People of the stage are of necessity open to temptations and to the tongue of

*Rev. Walter E. Bentley, rector of Ascension Episcopal Church, Brooklyn, New York.

the slanderer to a far greater extent than the man or woman in the ordinary walks of life.

Miss Clara Morris in her autobiography, mentions her custom to pray for strength before her great performances. This is not exceptional, but is a practice frequent among members of the profession. One woman manager who has met with great success, has always made it a rule that Sunday should be given to the Lord, and rehearsals are under the ban. Some years ago she started a stock company in a certain Western city, and, finding that Sunday performances would be required, gave up her idea and cancelled her contract upon the usual two weeks' notice. It is a regular thing to see this entire company going to church of a Sunday morning with the manager heading the procession. There are immoral players, and, unfortunately, their escapades figure in our newspapers at great length, but the same state of affairs exists in other walks, and the church herself is not free from the occasional taint of sin. With these words, I dismiss the question of prejudice because a man or woman is a "player."

The human organism is so constructed that what is seen with the eye leaves a deeper impression than that which is painted merely in words. This fact was so well recognized, that the Miracle Play was introduced by the early Church to aid in the elucidation of Holy Writ, and, tho it was subsequently discarded as an accessory to divine worship, yet it has survived through the ages, and it is not unusual to see an announcement of paintings or of stereopticon views as accessory to some Sunday service. Recently, a Presbyterian Church instituted the presen-

tation of Sacred Drama on Sunday evenings. It was scarcely more than a responsive reading of Scriptural passages, but, nevertheless, was a simple form of Drama, with the purpose of teaching its lesson by the reading of the assigned words so that both words and character should be impressed distinctly upon the mind of the auditor. Who has done more to make the Scriptures vitally alive than Mme. Lydia Mountford with her costumed, dramatic illustrations of Bible customs, and interpretation of the parables? And how many have ever criticised with justice this admirable method of teaching Scripture?

Further, the Mass itself as used in the Catholic churches of the world, is a simple dramatization of the Passion, and each movement of the priest, each crossing and re-crossing, has a significance to the initiated. Probably it is the fact that each service reveals a new idea, and that study makes the Truth more precious, which has kept alive the Catholic Church, and won for it adherents from many outside denominations. To the casual observer there is simply a pageantry, but when one is told that that pageantry represents the triumphal entrance of Christ into Jerusalem, or, again, is His march to Calvary, what a significance there is, and what a help to one spiritually! There may be those of depth of mind not requiring this external suggestion, but there are many more who need to be constantly reminded through the eye of the realities of their belief, and to them the appeal is most strong. The Communion service itself is done as a memorial and with the idea of recalling to the spiritual vision that farewell act of the Great Master Himself.

There are theologians who hold that the Book of Job, our first recorded Drama, was written to be acted. Indeed, a young lady has for several years been touring the United States with the Book of Job as a dramatic reading. No one who has heard her, will dispute that it makes a deep impression upon the auditor. But, whether one agrees that the text was ever so presented in the past centuries, the incontestable fact remains that Job is a great Closet Drama. And the beautiful Psalms, the Songs of Solomon, are but songs, the outpourings of a soul under spiritual exaltation; many of them, indeed, were accompanied by a sort of pantomimic dance to better interpret the mood. And, has not their influence been powerful through the ages to bear men's souls closer to their Maker? In all our moods, we can turn to the Psalms of David and there find consolation.

And the gift of acting itself! Is it not a divinely proffered inspiration? Do those who condemn the practicers of the art ever recall the Parable of the Talents? If one has been given this power to interest his fellow men in what is pleasant, has he a right to lay aside his talent unused lest the Master, when He return, shall condemn him for making that profit from it? Practice in any art makes one facile and so multiplies the talent, as was commanded to the servants in the Parable. Of course, it remains true that not every use of this talent is healthy. The same discretion is necessary in relation to a stage character as in the treatment of other phases in the many forms of lifework. In any calling one may be dishonest, but one need not be dishonest;

and certainly when one plays an unworthy part he is not honest to himself and to his better nature.

This again raises an interesting question. Because of commercialism one often is given a part which is frankly immoral. There are players who reject such parts and walk the streets for months rather than debase themselves by being associated with such representation of depravity. All honor to these people! But laying aside such plays and parts, in every play there is a villain, a sinning person. In depicting such a character, is the actor injuring himself? There are persons who, having played a drunkard for years, have at last succumbed to that deadly disease and died in the gutter. There are those who have played mental defectives and eventually found themselves in the same sad condition. There is no gainsaying that a part does stamp the man or woman who plays it sufficiently long, and the moral lesson does tend to become dulled thru too frequent repetition. The reverse is also true, and there are those who have played noble parts until they themselves have become as noble in character as the types they have for so long depicted; nobility of character comes to be writ upon their countenances.

And now as to the question of the effect of the Drama upon the man in the chair without the circle of the footlights. Let us at the first discard all forms of the theatre which are admittedly for purposes of appealing to the more vicious nature; such presentations are arranged with that object in view, and that they accomplish their object is witnessed by our juvenile and police courts, by our penitentiaries and asylums, by the forsaken home and broken vow.

It is not necessary to discuss the particular type of production, for everyone is capable of discerning the flagrant vice, whether it be in form of moving picture, dance, burlesque, musical comedy—which is only enlarged vaudeville—or serious Drama.

Here comes, then, the question of, What is Immoral Drama? This is not so easily dismissed, nor can conclusions be reached offhandedly. Is a Drama immoral because there is a social sinner among the characters depicted? Assuredly not. If that form of vice be flaunted before us to amuse and arouse the passions, then condemn that Drama.

To illustrate: the great Tolstoi wrote books which are not pleasant reading; they tell of all sorts of vice and crime, and that in minute detail; they are revolting to the normal-minded, and may be inflammatory to the abnormal; yet, Tolstoi never wrote of these conditions for the sake of amusing a morbid public, but for the sake of correcting a social condition. On the other hand, there are writers, very largely among French fictionists, and also some among modern English authors, who write of a crime or of a passion just to appeal to the unrighteous desires of certain classes of the community. All such fiction should be consigned to the fire. Yet there are shades of writing where the borderline of what is legitimate and what is not, is so close, that one is at a loss to know where to consign the work. It might not be a bad plan to follow in such a quandary the advice of the clergy, and when in doubt as to what is right and wrong, throw aside the act in question and do not commit it.

Censors of past and present ages have made some curious discriminations in plays, and individ-

uals often make just such strange discriminations, without rhyme or reason. It is a little like a ruling once made by a Methodist Church; an evening of tableaux had been arranged for some charitable cause, and a hall engaged. In the afternoon men were busy hanging some sliding draperies to be used to disclose the tableaux. The minister drifted in to see the work in progress, inquired the object of the draperies, and when informed that they were to be used as a curtain for the tableaux, was horrified, and ordered them removed at once! When those in charge protested that tableaux must be concealed in some manner during the process of grouping, he said, "That is all arranged. I have borrowed two Japanese screens, and two of my brethren will set them before the groups, and then remove them a few moments for the audience to see the tableaux." One wonders how such a gentleman reconciled himself to the window-shade in his parsonage, for its rising and falling movement was decidedly more suggestive of the theatre than the sliding curtain.

One could go on indefinitely with such incidents and reasons for objection to Drama. One good sister once protested against my interest in the Drama and said, "Think how sinful it is! Why, they use scenery!" Another time, after a presentation of "Hearts," Mr. William Echard Golden's dainty little play which took the "New York Herald's" prize some years ago, I overheard the remark, "It can't be right! It was so natural, it seemed real!" I have come to the conclusion that the majority of well-meaning persons have no good foundation for their prejudice toward the theatre, and that a definite understanding of the conditions, and a proper reasoning

upon the subject, would be of decided benefit to everyone, and would go far toward suppressing the presentation which is vicious. Absurd reasons, such as those given, only disgust the thoughtful student, and tend to send him into the playhouse; a thing which is not so deplorable in itself, but he is too apt to argue that if the objection to the theatre be based upon so slender a foundation, perhaps the Church's objection to other things is just as unreasoning. In that way another soul starts on the pathway of sin.

St. Peter says in effect, "Be always ready to give a reason for the faith that lieth within you,"* and that word "reason" means a reason resulting from clear thinking and a logical conclusion. If one has decided on good grounds that the theatre is not conducive to happiness or uplift to himself; if his experience has demonstrated that he is in a worse condition the next day as a result of attendance at the theatre; if the attendance takes away a desire for the real things of life; then, for him it is not good. To quote, "What is one man's meat is another man's poison." It may be that one's example of attendance at the theatre will be harmful to some one weaker, and again, the best way is, as of all such examples, to refrain.

There have been many instances where a father or mother refrained from a healthy enjoyment of the play in order to lead the children aright, and in later years have found that the children had constantly indulged their tastes, but had kept the fact

*I Peter, 3:15.

secret. Might it not have been better had the parents guided the child in attendance at the theatre? This does not mean "indulged" the child, as one so frequently sees when attending the playhouse. There are children who must go to the theatre regularly once a week, sometimes twice, and no discretion is exercised as to the play to be seen—the good, the indifferent, the vicious, all are one. The effect of such attendance makes any thoughtful person shudder in horror. Far, far better that such children should never have entered a playhouse of any sort!

The Unitarians and Universalists are wont to tell us that in the life of every man there is sufficient good to counterbalance the evil therein. If a man can be weighed apart from his influence upon the community at large, such may be true—I hope it is true. But a man's reaction upon his fellow man must always be taken into account in the estimation of a life. It would seem that evil multiplies so rapidly, like vermin, and the kindly word and act are so slow in reproduction, that in the final checking up, the evil will far offset the good which a man careless of his influence has set in motion.

In our estimation of the good or evil effect of the Drama, this should be borne in mind,—it is not the effect upon each one of us momentarily that is the significant thing, but what that effect prompts us to do. After witnessing a play, are we moved to go forth and pattern our lives in any particular, after the characters upon the stage, the good, the bad? If so, we have been permanently affected by the Drama. Many are so affected. There are evil effects from

morbid presentations, and there are good effects from wholesome presentations.*

*This clipping bears out some of the claims of the last paragraph: "Cedar Rapids, Iowa, February.—Influenced by sentiment pictured on the film at a moving picture show, Mr. X of this city, today made affidavit that he had sworn falsely in a case against Mr. Y of—— Iowa. On X's testimony Y was convicted of attempted extortion. The two men were rivals in love. Y was sent to prison two years ago and paroled last October, after serving 21 months."

Rev. William N. Guthrie, rector of St. Mark's Episcopal Church on the Bowery, New York, has recently organized a dramatic company as adjunct to the work of the Church. He calls them the American Oberammergau Players. He believes that if we would elevate the stage we must begin within and elevate the player himself. Members of this company live a community existence, and receive a very small salary, but are guaranteed a home for life as reward for faithful service.



APPENDIX

If the student cares to wade through the list of plays contained in this Appendix, he will discover that the musical play has held a steady ratio with the non-musical of about 1 to 5, for the years from 1903 to 1912, which are covered in this list. The exact figures are as follows:—

Fall of 1903 (August to end of December),

	Productions		Productions
Drama,	51	Season 1903—1909	
Musical,	12	Drama,	118
	—	Musical,	29
Total,	63		<hr/>
		Total,	147
Season 1904—1905			
Drama,	101		
Musical,	18		
	<hr/>	Season 1909—1910	
Total,	119	Drama,	134
		Musical,	35
			<hr/>
Season 1905—1906		Total,	169
Drama,	127		
Musical,	25		
	<hr/>		
Total,	152	Season 1910—1911	
Season 1906—1907		Drama,	165
Drama,	103	Musical,	36
Musical,	21		<hr/>
	<hr/>	Total,	207
Total,	124		
Season 1907—1908		Season 1911—1912	
Drama,	101	Drama,	112
Musical,	30	Musical,	37
	<hr/>		<hr/>
Total,	131	Total,	149

These figures quickly show that we need not be so alarmed over the musical play as we have often

been, for the dramatic play still holds its own, and the increase of the musical show has not kept more than abreast with the increase in the dramatic offerings necessary because of the steady growth in the number of playhouses of our greater city. There are several reasons why there are more dramatic offerings, and why the musical play seems to occupy the majority of the theatres. If a dramatic offering does not make an appeal to the public, it is quickly withdrawn, for there is no way of remodeling the vital portions of the plot; the most one can do is to eliminate lines, or reconstruct certain portions of the dialogue, and this is not done rapidly enough to save an offering which is really poor; hence another play succeeds it upon the boards. In the case of a musical comedy, unless it be hopelessly bad, it can be revamped into pleasing shape, for a song can be added here, or withdrawn there, and these musical plays are constantly changing from performance to performance. Further, in the case of most dramatic plays, if one has seen them once, he is satisfied; with a musical play, because of its constant changing and its evanescent qualities, a person can go several times and not be wearied—that is, if he be an admirer of this class of entertainment, which requires very little thinking; indeed, if a musical play have a genuine plot, it is more likely to be a hindrance than a help, for it will meet the same difficulties of remodelling which confront the straight dramatic product.

One will also observe that many plots have been taken directly from books or foreign plays, and that quite as many have been built upon the outlines of foreign plays or books, tho they are not exact copies.

Also, except in the case of foreign writers, who almost always have a collaborator, the English writer does not very often collaborate; but in the making of a musical show, one will notice that it is rare that there are not many cooks engaged in the brewing of the broth; indeed, there are far more persons engaged than are named in the Appendix. One man writes the book, the plot—such as it is; another the verses, the lyrics; a third the music as a whole, the overtures, main themes; and there may be any number who write the songs which are introduced. In the musical show the stage director is even more important for success than in the serious forms of the Drama; it is he who composes the dances, thinks up novel ideas to illustrate the songs, and guides the general ensemble; he may even be the man responsible for the color schemes. Ned Wayburn, formerly a minstrel manager, has almost a monopoly of this sort of work in New York, and his name is a stamp of quality. George M. Cohan is also noted for his ability along these lines, and his plays show how much depends upon the careful direction of detail.

Think of any musical play you have seen recently, and one feature will stand out prominently as superior to the rest. Of recent years, since the "Merry Widow" made so great a furor, the waltz has been the number upon which as much time and energy have been spent as upon the balance of the stage direction. Strangely enough, one number of striking beauty and originality will draw people again and again to the theatre. I have known some people to see the "The Chocolate Soldier" six weeks in succession; another gentleman visited "The Red

Mill" weekly as long as it remained in New York; another gentleman, a dilettante musician, was so charmed with one particular song in "Sally in Our Alley" that he went daily to hear that one song; indeed, he developed a mania for that song, and whistled it, sang it, played it upon the piano, as frequently as attention to such business as he had would permit! This mania for a certain musical play helps keep it alive longer than a dramatic play of the same merit could exist.

Observe how many "Davises" have been numbered as playwrights; and how many "Smiths" have produced the successful musical concoctions. One will also observe that the composers of music are really few—half-a-dozen will cover those who have attained fame in the field of the musical show. I do not include the several composers of Opera Bouffé, which is a trifle different, and is rather to be classified with real Opera than with musical comedy, which, as I have already defined, is really "enlarged vaudeville."

The year 1907 seems to have been an Ibsen year, and at no other time has this country seen enacted so many of his plays. Several companies at once travelled everywhere with "Ghosts"! We also hear it lamented that we have had no opportunity to see Ibsen's poetical plays, but reference to this author will soon refute that argument. Truly, these plays may not have been seen outside of the very large cities, but we are discussing the fact of their having been produced somewhere in the United States.

And who can complain that Shakespeare is not produced after an examination of the formidable list of his plays? Shakespeare is just as much alive

today as ever he was, and is treated with greater reverence in performance. We no longer see the haphazard, shoddy enacting of the bard; when companies do come they bring the dignity of Mr. Mantell or Mr. Sothern, and one sees a satisfying production. An intelligent, conscientious player can make a good revenue playing Shakespeare, but he must make a large investment in scenery and costumes, and engage an expensive cast to assist him, and these are the very reasons why there are fewer travelling companies playing Shakespeare than formerly. Shakespeare is so very carefully studied in the schools, and practically every high school and college makes a yearly presentation of some of his plays, that intelligent students, trained in the reading of the lines, fill the audiences, and their demands upon the actor are such that the poor player cannot get past, and, as we have so few players schooled in Shakespearian interpretation and backed by the necessary money required to launch the venture, that travelling companies have been reduced to a minimum.

The student will also observe the modern tendency toward a single set of scenery, a small cast, or, to the observation of the old French unities of time, place, action, laid down by the French in the Seventeenth Century, and which so near came wrecking their Theatre by too close adherence to the rule. This modern tendency has resulted from the increased cost in production, for the public demands the most costly of stage settings, the latest mode of fashion in dress, and the railroad transportation is high, the distances between cities great; therefore, the managers welcome any play of merit

which will assist in the reduction of these necessary incidentals.

The variety of classification of plays is startling and original, from the description "entertainment," through comedy, farce, the hyphenating of these words to farce-comedy, comedy-farce, tragedy, tragic-comedy, comedy-drama, dramatic-comedy, *ad libitum*. This hap-hazard method of description has resulted from one of two causes,—either the author has never learned the exact lines of differentiation of plays, or has written a play which baffles any classification with the customary terms, and has to hyphenate his description to cover the composite nature of the offering he has written.

No rules as to how many number of acts a play can be correctly divided into can be laid down. From study of the Appendix it will be seen that it is customary, not arbitrary, to divide a Farce into three acts, a Comedy into three or four, and a Drama into four, and occasionally five acts. It is not a good plan to have more than one scene to the act, but the sensational melodramas which used to come yearly from the Drury Lane Theatre, London, have three to six scenes to each act, and depend very much upon the changes of scenery to secure a popular success.

Authors run to a certain style of title, that of the heroine, perhaps, being taken as name of the play. Some writers are superstitious concerning the number of words or letters which they use in their titles. Likewise, certain writers seem to be successful when portraying one phase of life, or one particular type of humanity, and very wisely adhere to that one particular line in which they have gained

success. Again, some authors can write a play in only three, or in four acts; it is their "style." Other writers seem to be able to handle only a certain number of characters—five men and three women, let us say—and to alter the cast in any way would be to throw them out of harmony with their subject.

In looking at the names of some of the more prominent authors, one will discover that they do not seem to be able to produce as many plays as formerly, and not with the same certainty of success. This is due to the fact that they have over-studied on technique and lost spontaneity, or to the fact that the style of writing in plays has changed so remarkably in the period that they have been writing that they are not able to adapt themselves to the present day fashion. Or, they may be exhausted in ideas upon which to write.

It is startling, as has already been observed, to notice the rapid ageing of plays of comparatively recent years; yet, yearly some manager makes a revival of some old-fashioned play. "The Two Orphans," "Lights o' London," "Caste," "London Assurance," etc., and we are surprised to notice the vitality which exists in them, due to good dramatic methods which were employed in their composition. The words may be out-of-fashion, the lines grandiloquent and apt to cause one not in reverent mood to smile, and the players too often show the absence of the all-around training of the stock companies of the "palmy days" when these plays were successes; but, in spite of all, these plays are correct in principles of construction, and hold the audiences interested in their development. Frequently these

old-time successes are rewritten, revamped, and make a new triumph. Examples are "The Three Twins," and "Bright Eyes" rewritten into musical form by Charles Dickson.

Henri Bernstein and several foreign authors have had their plays acted in the United States even more frequently than at home. Why do some foreign writers need to have their plays revised and "adapted" until they are hardly recognizable, whilst others, of which Bernstein is an example, are acted with very few alterations? Is it not due to their universality of appeal, to a broad understanding of human nature, and correct character-drawing? These writers, whose plays merely require translation, have the vision of Shakespeare, and do not write of some tiny fragment of their own society peculiar to that time and place. Mentality is unchanging, but personality is ever changing.

Lastly, let us see what long "runs" many plays have had. Uncle Tom's Cabin ran three months at the theatre in Troy, New York, in 1853, and opened at the National Theatre, New York city, July 18, 1853, where it duplicated its original success.

The Old Homestead played for about three successive seasons at the Academy of Music, New York city.

The really successful plays in 1903-1904 were, The County Chairman, George Ade; The Other Girl, Augustus Thomas; The Girl from Kays, Sweet Kitty Bellairs, David Belasco; Raffles; Her Own Way, Clyde Fitch.

1904-1905, The College Widow, George Ade, 278 performances; The Music Master, Charles Klein, 265 times; It Happened in Nordland, Mac Donough &

Herbert, 173 times; Fantana, Sam. S. Shubert & R. B. Smith, 158 times; Mrs. Wiggs of the Cabbage Patch, Kate Douglas Wiggin, 150 times; Leah Kleschna, C. M. S. McLellan, 131 times; Adrea, David Belasco and John Luther Long, 116 times.

1905-1906, The Music Master, 421 times (Second Year); It Happened in Nordland, 259 times (Second Year); Peter Pan, J. M. Barrie, 223 times; The Squaw Man, Edwin Milton Royle, 222 times; The Lion and the Mouse, Charles Klein, 211 times; The Girl of the Golden West, David Belasco, 192 times; Man and Superman, G. Bernard Shaw, 192 times.

1906-1907, The Music Master, 631 times; The Lion and the Mouse, 586 times; The Girl of the Golden West, 397 times; Peter Pan, 291 times; Mlle. Modiste, Henry Blossom and Victor Herbert, 202 times; The Social Whirl, Charles Doty and Joseph Herbert, 195 times; Brown of Harvard, Rida Johnson Young, 178 times. Plays new this season had the following runs: The Chorus Lady, James Forbes, 299 times; The Red Mill, Henry Blossom and Victor Herbert, 274 times; The Great Divide, William Vaughn Moody, 234 times; The Three of Us, Rachel Crothers, 227 times; The Hypocrites, Henry Arthur Jones, 217 times; The Man of the Hour, George Broadhurst, 195 times; The Rose of the Rancho, David Belasco and Richard Walton Tully, 192 times; The Rich Mr. Hoggengheimer, Harry B. Smith and Ludwig Englander, 187 times; The Parisian Model, 179 times.

1907-1908, The Thief, Henri Bernstein, 281 times; The Girl Behind the Counter, Ludham Bantock and Arthur Anderson, 260 times; The Merry Widow, Franz Lehar, 242 times; The Witching Hour, Augus-

tus Thomas, 212 times; The Warrens of Virginia, William C. DeMille, 190 times; A Knight for a Day, Robert B. Smith and Raymond Hubbell, 176 times; The Talk of New York, George M. Cohan, 165 times; Polly of the Circus, Margaret Mayo, 160 times; The Merry Widow (Burlesque), George V. Hobart, 156 times; The Top o' The World, Mark E. Swan, 165 times.

1908-1909, A Fool There Was, Porter Emerson Browne; Havana, George Grossmith, Jr.; Mary Jane's Pa, Edith Ellis; Salvation Nell, Edward Sheldon; Sham, Geraldine Bonner and Elmer Harris; The Climax, Edward Locke; The Dawn of a To-Morrow, Mrs. Frances Hodgson Burnett; The Easiest Way, Eugene Walter; What Every Woman Knows, J. M. Barrie; Seven Days, Mary Roberts Rinehart and Avery Hopwood; Is Matrimony a Failure? Leo Ditrichstein; The Chocolate Soldier, Oscar Strauss; The Fortune Hunter, Winchell Smith; Arsène Lupin, Francis de Croisset and Maurice Leblanc; The Passing of the Third Floor Back, Jerome K. Jerome.

1909-1910, Alias Jimmy Valentine, Paul Armstrong; Madame X, Alexander Bisson; Mid-Channel, Arthur Wing Pinero; The Bachelor's Baby, Francis Wilson; The Lily, Pierre Wolff; Baby Mine, Margaret Mayo; Get Rich Quick Wallingford, George M. Cohan; Rebecca of Sunnybrook Farm, Kate Douglas Wiggin; Madame Sherry, Otto Hauerbach; The Blue Bird, Maeterlinck; The Country Boy, Edgar Selwyn; The Concert, Leo Ditrichstein.

1910-1911, Chantecler, Edmond Rostand; Mrs. Bumpstead-Leigh, Harry James Smith; Pomander Walk, Louis N. Parker; The Pink Lady, C. M. S. McLellan; The Piper, Josephine Preston Peabody; The

Spring Maid, Heinrich Reinhardt; Bought and Paid For, George Broadhurst; Bunty Pulls the Strings, Graham Moffat; Disraeli, Louis N. Parker; Maggie Pepper, Charles Klein; Passers-By, C. Haddon Chambers; The Garden of Allah, Mary Anderson and Robert Hitchins; The Return of Peter Grimm, David Belasco; The Quaker Girl, James T. Tanner.

1911-1912, Little Boy Blue, A. E. Thomas; The Talker, Marion Fairfax; Kismet, Edward Knoblauch; The Bird of Paradise, Richard Walton Tully; Over the River, George V. Hobart; Officer 666, Augustus MacHugh; Hokey Pokey, Edgar Smith; Lady Patricia, Rudolf Besier; The Pigeon, John Galsworthy; The Woman, William C. DeMille; Summurûn, Max Reinhardt.*

*When I began to compile this list of plays, it did not seem advisable to attempt to include the many one-act plays which are seen weekly in New York vaudeville theatres. But at the end of the 1912 season, and during the summer, so many prominent authors came forward with really fine sketches, I decided to list those sketches and these will be found included for the last few months.—The Author.

AUTHORS AND THEIR PLAYS PRESENTED IN NEW YORK CITY IN LAST DECADE

A.

ANDERSON, MARY,

The Garden of Allah; See Hitchens, Robert.

ADE, GEORGE,

The College Widow, Comedy, 4 Acts, Garden, Sept. 20, 1904,
15m. 10f. 278 times.

The Bad Samaritan, Comedy, 4 Acts, Garden, Sept. 12, 1905,
8m. 5f. 15 times.

Just Out of College, Play, 3 Acts, Lyceum, Sept. 27, 1905, 6m.
6f. times.

Artie, Comedy, 4 Acts, Garrick, Oct. 28, 1907, 13m. 5f. 22 times.

Mrs. Peckham's Carouse, Play, 1 Act, Garrick, Oct. 6, 1908,
4m. 2f. times.

(See also under Musical Plays.)

ASQUITH, MARY, and HIGGINS, DAVID,

In the Gray Dawn, Play, 1 Act, Fifth Ave., Sept. 2, 1912, 2m. 1f.

ADAM, FRANZ,

Taps (Zapfenstreich), Drama, 3 Acts, Lyric, Sept. 17, 1904,
17m. 1f. 25 times.

ADDISON, THOMAS,

Meyer & Son, Drama, 3 Acts, Garden, March 11, 1909, 8m. 5f.
times.

ALDRICH, THOMAS BAILEY,

Judith of Bethulia, Scriptural Tragedy, 4 Acts, Daly's, Dec. 15,
1904, 11m. 4f. 16 times.

ALLEN, INGLIS,

The Dear Unfair Sex, Comedy, 4 Acts, Liberty, Sept. 10, 1906,
6m. 4f. 21 times.

ANSPACHER, LOUIS KAUFMAN,

The Embarrassment of Riches, Comedy, 3 Acts, Wallack's, May
14, 1906, 11m. 4f. times.

A Woman of Impulse, Play, 4 Acts, Herald Square, March 1,
1909, 6m. 5f. times.

ANSTEY, F.,

The Brass Bottle, Romantic Comedy, 4 Acts (From his own
Novel), Lyceum, Aug. 11, 1910, 9m. 5f. times.

ARMAND, W. S.,

Hortense, Play, 1 Act, Garrick (Matinee), Oct. 7, 1904, 2m. 4f.

ASKEW, CLAUDE,

The Shulamite, Col. Edward Knoblauch, Drama, Lyric, Nov.
5, 1906, 3m. 3f. 25 times.

THE INFLUENCE OF THE DRAMA 137

ANZENGRUBER, LUDWIG,

Die Kruzelschreiber (The Man Who Signs His Name), Comedy, 3 Acts, Irving Place, April 10, 1912, 7m. 4f. (Oberammergau Peasant Players).

ARMSTRONG, PAUL,

The Heir to the Hoorah, Comedy, Acts, Hudson, April 10, 1905, 11m. 4f. 59 times.

Salomy Jane, Play, 4 Acts, Liberty, Jan. 19, 1907, 10m. 4f. 155 times.

Society and the Bulldog, Comedy, 3 Acts, Daly's, Jan. 18, 1908, 9m. 7f. 17 times.

Blue Grass, Racing Drama, 3 Acts, Majestic, Nov. 9, 1908, 12m. 4f. times.

Via Wireless, Col. Winchell Smith, Melodrama, Acts, Liberty, Nov. 2, 1908, 17m. 4f. times.

Going Some, Col. Rex Beach, Comedy, 4 Acts, Belasco, April 12, 1909, 12m. 3f. times.

Alias Jimmy Valentine, Play, 4 Acts (From O. Henry's Story, A Retrieved Reformation), Wallack's, Jan. 21, 1910, 13m. 4f. times.

The Deep Purple, Col. Wilson Mizner, Play, 4 Acts, Lyric, Jan. 9, 1911, 7m. 5f. times.

The Greyhound, Melodrama, 4 Acts, 6 Scenes, Astor, Feb. 29, 1912, 16m. 9f. times.

B.

BARRIE, JAMES M.,

Peter Pan, Play, 3 Acts, Empire, Nov. 6, 1905, 7m. 7f. 307 times.

Alice-Sit-by-the-Fire, Play, 3 Acts, Criterion, Dec. 25, 1905, 3m. 6f. 81 times.

Pantaloon, Playlette, 1 Act, Criterion, Dec. 25, 1905, 3m. 1f. 81 times.

What Every Woman Knows, Comedy, 4 Acts, Empire, Dec. 23, 1908, 8m. 4f. times.

The Twelve Pound Look, Drama, 1 Act, Empire, Feb. 13, 1911, 2m. 2f. times.

A Slice of Life, Curtain-raiser, Empire, Jan. 29, 1912, 2m. 1f. times.

The Little Minister, Performed before this Period. (Revived at Empire, Dec. 26, 1904, 73 times.)

BARRY, TOM,

The Upstart, Farce-Comedy, 3 Acts, Maxine Elliott's, Sept. 1, 1910, 6m. 2f. times.

In Old New York, Play, 1 Act, Union Square, June 17, 1912, 4m. 2f.

BARRY, JOHN D.,

The Congressman, Play, Acts, Empire, Nov. 1, 1906, m.
f. Matinee of American Academy Dramatic Arts.

138 THE INFLUENCE OF THE DRAMA

BEACH, REX,

Going Some, see Armstrong, Paul.

BROOKFIELD, CHAS. H.,

Dear Old Charlie, Farce, 3 Acts, Maxine Elliott's, April 15, 1912, 5m. 3f.

BARTHOLOMAE, PHILIP H.,

Over Night, Comedy, 3 Acts, Hackett, Jan. 2, 1911, 5m. 5f. times.

Little Miss Brown, Farcical Comedy, 3 Acts, 48th St., Aug. 29, 1912, 9m. 6f.

And They Lived Happy Ever After, Novelty from German, Union Square, Oct. 21, 1912, 2m. 3f.

BEBAN, GEORGE,

The Sign of the Rose, Play, 4 Acts, Garrick, Oct. 11, 1911, 12m. 10f. times.

BELASCO, DAVID,

Sweet Kitty Bellairs, Drama, 4 Acts (from Novel of Egerton Castle), Belasco, Dec. 29, 1904, m. f. 190 times.

The Girl of the Golden West, Play, 3 Acts, Belasco, Nov. 14, 1905, 11m. 1f. 443 times.

The Rose of the Rancho, Col. Richard Walton Tully, Play, 3 Acts, Belasco, Nov. 26, 1906, 5m. 9f. 259 times.

Adrea, Col. John Luther Long, Tragic Play, 5 Acts, Belasco, Jan. 11, 1905, 15m. 6f. 116 times.

A Grand Army Man, Col. Pauline Phelps and Marion Short, Play, 4 Acts, Stuyvesant, Oct. 16, 1907, 12m. 6f. 149 times.

The Return of Peter Grimm, Play, 3 Acts, Belasco, Oct. 17, 1911, 8m. 3f. times.

Zaza, Du Barry, and a score with Mr. De Mille.

BERNSTEIN, HENRI, (French Writer. Plays acted in English.)

Brother Jacques, Col. Pierre Veber, Comedy, 4 Acts, Garrick, Dec. 5, 1904, 4m. 4f. 37 times.

The Thief, Adapted by Haddon Chambers, Drama, 3 Acts, Lyceum, Sept. 9, 1907, 4m. 2f. 281 times.

Samson, Drama, 4 Acts, Criterion, Oct. 19, 1908, 9m. 4f. times.

Israel, Drama, 3 Acts, Criterion, Oct. 25, 1909, 12m. 2f. times.

The Thief, (Second Run), Daly's, Oct. 16, 1911.

The Whirlwind, Adapted by George Egerton, Play, 3 Acts, Daly's, Nov. 3, 1911, 9m. 3f.

The Whirlwind (Revived), Daly's March 23, 1910, 8m. 5f.

The Attack, Play, 3 Acts (Eng. Version by Geo. Egerton), Garrick, Sept. 19, 1912, 6m. 2f.

BERNSTEIN, HERMAN,

Youth, Drama, 3 Acts (Translated from Max Halbe), Bijou, June 8, 1911, 4m. 2f. times.

THE INFLUENCE OF THE DRAMA 139

- BATAILLE, HENRI, (French Writer),
 The Scandal (La Dadaille), Drama, 4 Acts, Garrick, Oct. 17, 1910, 10m. 9f. times.
 The Foolish Virgin, Play, 4 Acts, Knickerbocker, Dec. 10, 1910, 7m. 4f. times.
- BARTLETT, FREDERICK ORRIN,
 Big Man, Comedy, 1 Act, Playhouse, April 26, 1912, 2m. 2f.
- BERTON, PIERRE,
 Friquet, Col. Gyp, Drama, 4 Acts, Savoy, Jan. 31, 1905, 9m. 6f. 21 times.
 La Belle Marseillaise, Drama, 4 Acts, Knickerbocker, Nov. 27, 1905, 16m. 3f. 29 times.
- BER & GUILLEMAND,
 The Million, Farce, 4 Acts, Thirty-Ninth Street, Oct. 23, 1911, 14m. 4f. times.
- BERG, C. F.,
 Einer Von Unsere Lent (One of Our People), Farce, 5 Scenes, Irving Place (in German), Jan. 18, 1912, 8m. 7f. times.
- BESIER, RUDOLF,
 Don, Comedy, 3 Acts, New Theatre, Dec. 30, 1909, 4m. 5f. times.
 Olive Latimer's Husband, Play, 3 Acts, Hackett, Jan. 7, 1910, 6m. 5f. Matinee.
 Lady Patricia, Comedy, 3 Acts, Empire, Feb. 26, 1912, 7m. 3f. times.
- BISSON, ALEXANDRE, and THURNER, GEORGES,
 The Marriage of a Star (Adapted into Eng.), Hackett, Aug. 15, 1910, 4m. 5f. times.
 Der Schlafwagen-Controllleur (The Sleeping-Car Conductor), (Has been played in English under title On and Off). Farce, 3 Acts, Irving Place (in German), March 13, 1912, 6m. 7f. times.
- BLANEY, CHAS. E. and SHEPARD, J. H.,
 My Indian Love, Play, 4 Acts, Metropolis, Oct. 21, 1912, m. f. 12 times.
- BIDWELL, PATRICK,
 Peggy Machree, Romantic-Comedy with Music, Acts, Broadway, Dec. 21, 1908, 8m. 5f. times.
 (The Author, Players, everyone connected in any way with this play were Irish.)
- BLAKE, GORDON,
 The Second Fiddle, Comedy, 3 Acts, Criterion, Nov. 21, 1904, 9m. 5f. 32 times.
- BLOSSOM, HENRY,
 A Fair Exchange, Comedy, 3 Acts, Liberty, Dec. 4, 1905, 8m. 6f. 21 times.
 (See under Musical Plays.)

140 THE INFLUENCE OF THE DRAMA

BOLTON, GUY,

The Drone, Col. Douglas J. Wood, Comedy, 3 Acts, Thirty-Ninth Street, Nov. 17, 1911, 5m. 4f. times.

BOUCICAULT, DION,

London Assurance (Revived), Comedy, 5 Acts, Knickerbocker, April 3, 1905, 10m. 3f.

BODEN, WILLIAM,

Honest Jim Blunt, Comedy of Finance, 3 Acts, Hudson, Sept. 16, 1912, 9m. 3f.

BIRO, LUDWIG,

Der Raubritter (The Highwayman) Comedy, 3 Acts, Irving Place, Oct. 30, 1912, 8m. 3f.

BOWKETT, SIDNEY,

Lucky Miss Dean, Play, 3 Acts, Madison Square, Feb. 6, 1906, 5m. 2f. 10 times.

BOYD, H. H.,

A Citizen's Home, Drama, 4 Acts, Majestic, Oct. 1, 1909, 6m. 6f. times.

BOYLE, WILLIAM, (Irish Playwright.)

The Building Fund, Comedy, 3 Acts, Maxine Elliott's, Dec. 1, 1911, 3m. 2f. times.

The Mineral Workers, Comedy, 3 Acts, Maxine Elliott's, Dec. 4, 1911, 8m. 3f. times.

BOYLAND, R. D.,

Don Carlos (Trans. from Frederick Schiller), Play, Acts, New Amsterdam, March 19, 1905, 12m. 5f. 6 times.

BOND, MAC GREGOR,

Publicity, Tragic, One Act Curtain-raiser, Empire, Feb. 29, 1912, 4m. 1f. Matinee, American Academy Dramatic Arts.

BRIEUX, EUGENE (French Writer.),

The Three Daughters of M. Dupont, Comedy, 4 Acts (Trans. by Laurence Irving from Le Trois Filles de M. Dupont), Comedy, April 13, 1910, 7m. 8f. times.

BROWNE, PORTER EMERSON,

A Fool There Was, Play, 3 Acts, Liberty, March 24, 1909, 12m 4f. times.

The Spendthrift, Play, 4 Acts, Hudson, April 11, 1910, 5m. 4f. times.

BROWNE, WALTER,

Everywoman, Allegory, 5 Acts, Herald Square, 1911.

BROWNING, ROBERT,

A Blot on the 'Scutcheon (Revived), Play, Acts, Hudson, April 7, 1905, 4m. 25f. times.

Pippa Passes, Drama, Acts, Majestic, Nov. 12, 1906, m. f. 9 times.

THE INFLUENCE OF THE DRAMA 141

- BRACCO, ROBERTO** (Italian Writer),
 Comtesse Coquette, Comedy, 3 Acts, Bijou Theatre, April 12, 1907, 2m. 4f. 101 times.
 Pietro Caruso, Dramatic Playlette, 1 Act, (In German), Irving Place, Jan. 24, 1912, 2m. 1f.
- BURGESS, GELETT**,
 The Cave Man, Farce, 3 Acts, Fulton, Oct. 30, 1911, m. f. times.
- BURNETT, MRS. FRANCES HODGSON**,
 The Dawn of a Tomorrow (Dram. of Book), Play, 3 Acts, Lyceum, Jan. 25, 1909, 12m. 5f. times.
 Little Lord Fauntleroy, Little Princess, Prince and Pauper.
- BENNETT, ARNOLD** and **KNOBLAUCH, EDWARD**,
 Milestones, Play, 3 Acts, Liberty, Sept. 17, 1912, 8m. 6f. See Knoblauch, Edward.
- BRADLEY, ALICE**,
 The Governor's Lady, 3 Acts and Epilogue, Republic, Sept. 10, 1912, 19m. 6f.
- BUCHBINDER, BERNARD**,
 Die Frau Gretl, Farce, 3 Acts, Irving Place (in German), Dec. 25, 1911, 6m. 6f. times.
- BUCHANAN, THOMPSON**,
 A Woman's Way, Play, 3 Acts, Hackett, Feb. 22, 1909, 8m. 6f. times.
 The Intruder, Comedy, 3 Acts, Bijou, Sept. 22, 1909, 2m. 5f. times.
 Lulu's Husbands, Farce (from French), 3 Acts, Maxine Elliott's, April 14, 1910, 10m. 5f. times.
 The Cub, Play, 4 Acts, Comedy Theatre, Nov. 1, 1910, 12m. 6f. times.
 The Rack, Play, 4 Acts, The Playhouse, Sept. 15, 1911, m. f. times.
- BOOTH, HILLIARD**,
 The Bargain, Col. Cora Maynard, Drama, 4 Acts, Criterion, Mar. 23, 191—, 8m. 4f. Matinee.
- BROADHURST, GEORGE M.**,
 The American Lord. See Dazey, Charles T.
 The Man of the Hour, Play, Acts, Savoy, Dec. 4, 1906, 8m. 3f. 479 times.
 The Mills of the Gods, Play, 4 Acts, Astor, March 4, 1907, 10m. 5f. 48 times.
 The Lady from Lane's, Col. Gustave Korker, Comedy, 3 Acts, Lyric, Aug. 19, 1907, 10m. 3f. 47 times.
 The Easterner, Play, 4 Acts, Garrick, March 2, 1908, 8m. 5f. 16 times.

142 THE INFLUENCE OF THE DRAMA

The Call of the North, Play, 4 Acts (Founded on Stewart Edward White's Novel Conjuror's House), Hudson, Aug. 24, 1908, 12m. 4f. times.

An International Marriage, Comedy, 3 Acts, Weber's, Jan. 4, 1909, 9m. 5f. times.

The Dollar Mark, Play, 4 Acts, Wallack's, Aug. 23, 1909, 18m. 2f. times.

Bought and Paid For, Play, 4 Acts, Playhouse, Sept. 26, 1911, 4m. 2f. times.

The Price, Play, 3 Acts, Hudson, Nov. 1, 1911, 3m. 3f. times.

Anna Karenina, Drama (Adapted from Edmond Guiraud's Play from Tolstoi's Novel), Acts, Herald Square, Sept. 2, 1907, 10m. 6f. 47 times.

Just Like John (J. Mark Swan), Farce, 3 Acts, 48th Street, Aug. 12, 1912, 8m. 4f. 11 times.

BONNER, GERALDINE,

Sham, Col. Elmer Harris, Comedy, 3 Acts, Wallack's, March 27, 1909, 6m. 7f. times.

Sauce for the Goose, Col. Hutcheson Boyd, Comedy, 3 Acts, The Playhouse, April 5, 1911, 4m. 4f. times.

BOOSEY, WILLIAM,

The Prince Consort, Col. Cosmo Gordon Lennox, Comedy, Acts (from French of Xanrof & Chancel), New Amsterdam, March 6, 1905, 10m. 7f. 28 times.

BONN, FERDINAND,

Der Junge Fritz (The Young Fritz), Drama, 4 Acts, Irving Place (German), March 8, 1912, 12m. 3f. times.

C.

CALDWELL, ANNE (or Anna),

The Nest Egg, Play, 3 Acts, Bijou, Nov. 22, 1910, 5m. 5f. times.

Uncle Sam, Col. James O'Dea, Comedy, 3 Acts, Liberty, Oct. 30, 1911, m. f. times.

CARTON, R. C.,

The Rich Mrs. Repton, Comedy, 3 Acts, Criterion, Nov. 16, 1904, 9m. 4f. 5 times.

Mr. Hopkinson, Farce, 3 Acts, Savoy, Feb. 12, 1906, 7m. 3f. 113 times.

Mr. Preedy and the Countess, Farce, 3 Acts, Thirty-Ninth Street, Nov. 7, 1910, 9m. 5f. times.

CAMPBELL, MAURICE,

Where There's a Will, Play, 3 Acts (from French Source), Weber's, Feb. 7, 1910, 8m. 6f. times.

CAMERON, GEORGE,

Agnes, Drama, 4 Acts, Majestic, Oct. 5, 1908, 8m. 6f. times.

Billy, Comedy, 3 Acts, Daly's, Aug. 2, 1909, 6m. 5f. times.

- CARTER, LINCOLN J.,
Bedford's Hope, Play, 4 Acts, Fourteenth Street, Jan. 29, 1906,
10m. 5f. 16 times.
(The Author of a Score or more Melo-Dramatic Thrillers, familiar on the road and week-stands in New York city.)
- CARTWRIGHT, CHARLES,
The Proud Laird. See Hamilton, Cosmo.
- CAILLAVET, GUSTAV ARMAND De, and De FLERS, ROBERT,
(French Writers), Decorating Clementine (trans. from Le Bois Sacré by Gladys Unger), Comedy, 3 Acts, Lyceum, Sept. 19, 1910, 13m. 5f. times.
- CAINE, HALL,
The Prodigal Son, Drama, 4 Acts, New Amsterdam, Sept. 4, 1905, 9m. 5f. 42 times.
The Christian, The Eternal City, etc., before this Period.
- CAREY, HENRY D.,
Two Women and That Man, Play, 4 Acts, Majestic, Oct. 18, 1909, 7m. 2f. times.
Wyoming, a Melodrama very popular on the road.
- CARPENTER, EDWARD CHILDS,
The Barber of New Orleans, Drama, 4 Acts, Daly's, Jan. 15, 1909, 9m. 4f. times.
- COUGHLIN, BERNARD,
The Man from the North, 1 Act, Union Square, Oct. 24, 1912, 2m. 1f.
- CARR, J. COMYUS,
Oliver Twist, Play, 4 Acts (Dickens' Novel), Fifth Avenue, Nov. 13, 1905, 10m. 4f. 11 times.
Oliver Twist (Revived), Drama, 5 Acts, New Amsterdam, Feb. 26, 1912, 19m. 6f. times.
- CARSON, MURRAY,
The Trifler, Col. Nora Keith, Comedy, 3 Acts, Princess, March 16, 1905, 6m. 2f. 4 times.
- CASSA, PIETRO (Italian Writer),
Nero, Tragedy, 5 Acts (In Italian), Lyric, Dec. 9, 1907, 12m. 3f. times.
- CHAPIN, BENJAMIN,
Lincoln, Historical Play, 4 Acts, Liberty, March 26, 1906, 8m. 1f. 21 times.
(This play was enlarged from Mr. Chapin's successful impersonation of the Martyred President, which has been most successful. Later he did the Act in condensed form in Vaudeville. The 4-Act Play did not please the Public as well as the shorter forms have done.)
- CHAPMAN, HENRY GRAFTON,
Beethoven, Dramatic Biography, 3 Acts (Trans. from French

144 THE INFLUENCE OF THE DRAMA

of René Fauchois), New Theatre, April 11, 1910, 21m. 5f. times.

CHAPIN, ANNA ALICE,

The Deserters. See Carter, Robert Peyton.

CARTER, ROBERT PEYTON,

The Deserters, Play in Prologue and 4 Acts, Col. Anna Alice Chapin, Hudson, Sept. 29, 1910, 18m. 7f. times.

CHIRIKOFF, EUGENE (Russian Writer.)

The Chosen People, Drama, 4 Acts (Played in Russian), Garrick, March 21, 1912, 7m. 4f. times.

CHURCHILL, WINSTON,

The Crossing, Romantic Drama, 4 Acts, Col. Louis Evan Shipman, Daly's, Jan. 1, 1906, 11m. 5f. 8 times.

The Title Mart, Anglo-American Comedy, Madison Square, Feb. 19, 1906, 11m. 3f. 24 times.

The Crisis, Drama, 4 Acts (Revived), Academy of Music, Jan. 1, 1912, 12 times.

Richard Carvel (Previous to this Period).

CLARK, J. I. C.,

The Prince of India, Drama (from Novel of Gen. Lew Wallace), Broadway, Sept. 24, 1906, 21m. 3f. 73 times.

CLIFFORD, MRS. W. K.,

The Modern Way, Comedy, 3 Acts, Empire, Feb. 29, 1912, 7m. 9f. American Academy of Dramatic Arts. Matinee.

COLLINS, SEWELL,

Miss Patsy, Farce, 3 Acts, Thirty-Ninth Street, Aug. 29, 1910, 6m. 11f. times.

CLEMENT, CLAY.

Sam Houston, Col. John McGovern and Jesse Edson. Drama, 4 Acts, Garden, Oct. 16, 1906. m. f. 22 times.

CHAMBERS, C. HADDON,

The Thief. See Bernstein, Henri.

Suzanne. See Fonson and Wicheler.

Passers-By. Play, 4 Acts, Criterion. Sept. 14, 1911, 5m. 3f. 123 times.

COHAN, GEORGE M.,

Popularity, Comedy, 3 Acts, Wallack's, Oct. 1, 1906, 10m. 4f. 24 times.

The American Idea, Musical Play, 3 Acts, New York, Oct. 5, 1908, 7m. 6f. times.

Get-Rich-Quick Wallingford, Comedy, 4 Acts (From Novel of Randolph Chester), Gaiety, Sept. 19, 1910, 16m. 5f. times.

The Little Millionaire, Musical Farce, 3 Acts, Geo. M. Cohan's Theatre, Sept. 25, 1911. m f. times.

Broadway Jones, Comedy, 3 Acts, Geo. M. Cohan's, Sept. 23, 1912, 11m. 4f.

(See Cohan, under Musical Plays.)

COLLIER, WILLIAM,

Caught in the Rain, Col. Grant Stewart, Farce, 3 Acts, Garrick, Dec. 31, 1906, 9m. 4f. 161 times.

Take My Advice, Col. James Montgomery, entertainment, 3 Acts, Fulton, Nov. 27, 1911, 8m. 4f. times.

I'll Be Hanged If I Do. See Selwyn, Edgar.

The Patriot. See Manners, J. Hartley.

On the Quiet. (Before this period.)

COTTRELL, HARRY D.,

The Judge and the Jury, Col. Oliver Morosco, Play, 4 Acts, Wal-lack's, Sept. 1, 1906, m. f. 17 times.

CRANE, WILLIAM H.,

Father and the Boys, Comedy, 4 Acts, Empire, March 2, 1908, 10m. 6f. 88 times.

CRANE, ELEANOR MAUD,

Dorinda Dares, Play, 1 Act, Empire, March 14, 1912, 2m. 2f. American Academy of Dramatic Arts, Matinee.

CRESSEY, WILL M.,

The Village Lawyer, Col. James Clarence Harvey, Rural Come-dy, 4 Acts, Garden, March 2, 1908, 15m. 4f. 17 times.

Mr. Cressey is probably the most successful of all writers for the Vaudeville Stage.)

COWLES, ALBERT,

The Yellow Peril, Drama, 1 Act, Union Square, Sept. 16, 1912, 4m. 1f.

CUSHING, CATHARINE CHISHOLM,

The Real Thing, Comedy, 3 Acts, Maxine Elliott's, Aug. 10, 1911, 3m. 4f. times.

CROTHERS, RACHEL,

The Three of Us, Play, 4 Acts, Madison Square, Oct. 17, 1906, 7m. 3f. 227 times.

The Coming of Mrs. Patrick, Play, 4 Acts, Madison Square, Nov. 6, 1907, 6m. 6f. 13 times.

Myself, Bettina, Play, 4 Acts, Daly's, Oct. 5, 1908, 4m. 5f. times.

A Man's World, Play, 4 Acts, Comedy, Feb. 8, 1910, 5m. 3f. times.

CHAMBER, H. KELLETT,

The Right to Be Happy, Play, 3 Acts, Hudson, March 27, 1912, 3m. 4f. times.

(See Musical Plays.)

CHALMERS, KELLETT,

Abigail, Comedy, 4 Acts, Savoy, Feb. 21, 1905, 8m. 9f. 47 times.

A Case of Frenzied Finance, Comedy, 4 Acts, Savoy, April 3, 1905, 8m. 4f. 8 times.

An American Widow, Comedy, 3 Acts, Hudson, Sept. 6, 1909, 7m. 6f. times.

146 THE INFLUENCE OF THE DRAMA

D.

DAY, EDMUND,

The Round-Up, Drama, 4 Acts, New Amsterdam, Aug. 26, 1907,
13m. 3f. 155 times.

The Widow's Might, Comedy, 4 Acts, Liberty, Sept. 13, 1909,
10m. 8f. times.

DALE, GRETCHEN,

Mrs. Avery, Col. Howard Estabrook, Comedy-Drama, 3 Acts,
Weber's, Oct. 23, 1911, 7m. 7f. times.

DARK, STANLEY,

Man and His Angel, Play Acts, Hackett, Sept. 18, 1906, 9m.
4f. 7 times.

DAVENPORT, BUTLER,

Keeping Up Appearances, Comedy, 4 Acts, Comedy, Oct. 19,
1910, 2m. 5f. times.

DAVIES, HUBERT HENRY,

Mrs. Goring's Necklace, Comedy, 4 Acts, Lyceum, Dec. 7, 1904,
5m. 5f. 39 times.

The Mollusc, Comedy, 3 Acts, Garrick, Sept. 1, 1908, 2m. 2f.
times.

The Mollusc, (Second Run) Empire, June 7, 1909, times.

A Single Man, Comedy, 4 Acts, Empire, Sept. 4, 1911, 3m. 9f.
times.

Cousin Kate, Comedy, 3 Acts, (2nd Revival in New York,) Jan.
29, 1912, 3m. 4f. times.

DENNY, ERNEST,

All-of-a-Sudden Peggy, Comedy, Bijou, Feb. 11, 1907, 6m. 5f.
34 times.

DE CROISSET, FRANCIS, and LEBLANC, MAURICE,

Arsène Lupin, Play, 3 Acts, Lyceum, Aug. 26, 1909, 19m. 7f.
times.

DE LINA, C. A., MERLYN, IDA, and JORDAN, KATE,

Papa Lebonnard, Play, (Adapted from French of Jean Areid),
Acts, Bijou, April 28, 1908, 7m. 2f. 24 times.

DE MILLE, CECIL B.,

The Genius, See De Mille, William C.

The Royal Mounted, Col. W. C. De Mille, Play, 4 Acts, Garrick,
April 6, 1908, 9m. 3f. 32 times.

(See Musical Plays.)

DE MILLE, WILLIAM C.,

Strongheart, Comedy-Drama, Acts, Hudson, Jan. 30, 1905,
13m. 3f. 66 times.

The Genius, Col. Cecil De Mille, Farcé-Comedy, 3 Acts, Bijou,
Oct. 1, 1906, 7m. 6f. 43 times.

Classmates, Col. Margaret Turnbull, Play, 4 Acts, Hudson,
Aug. 29, 1907, 9m. 5f. 102 times.

The Warrens of Virginia, Play, 4 Acts, Belasco, Dec. 3, 1907,

12m. 5f. 190 times.

The Royal Mounted, See De Mille, Cecil.

The Woman, Play, 3 Acts, Republic, Sept. 19, 1911, 7 m. 2f. times.

DAZEY, CHARLES T.,

Home Folks, Play, Acts, New York, Dec. 26, 1904, 6m. 6f. 34 times.

The Three Lights, See Robson, May.

The American Lord, Col. George M. Broadhurst, Comedy, 4 Acts, Hudson, April 23, 1906, 11m. 3f. 32 times.

The Stranger, Comedy-Drama, 3 Acts, Bijou, Dec. 21, 1911, 8m. 3f. times.

DIX, BEULAH M.,

The Road to Yesterday, Col. E. G. Sutherland, Comedy of Fantasy, 4 Acts, Herald Square, Dec. 31, 1906, 8m. 6f. 153 times.
The Lilac Room. See Sutherland, E. G.

DICKSON, CHARLES,

The Spellbinder. See Winslow, Herbert Hall.

(See Dickson, under Musical Plays.)

DIXON, THOMAS, Jr.,

The Clansman, Play, 4 Acts, Liberty, Jan. 8, 1906, 16m. 4f. 51 times.

(Also Author of one or two other plays familiar on the road.)

DE ANGELIS, JEFFERSON,

All at Sea, Playlet, 1 Act, Proctor's, Aug. 26, 1912, 4m. 1f.

DOTY, CHARLES W.,

Common Sense Bracket, Rural Play, Acts, Fourteenth Street, Dec. 26, 1904, 7m. 3f. 14 times.

DOREMUS, MRS. CHARLES A.,

The Fortunes of the King, Col. Leonidas Westervelt, Melodrama, 4 Acts, Lyric, Dec. 6, 1904, 1m. 3f. 38 times.

DOYLE, SIR ARTHUR CONAN,

Brigadier Gerard, Comedy, 4 Acts, Savoy, Nov. 5, 1906, 16m. 2f. 16 times.

The Fires of Fate, Morality Play, 4 Acts, Liberty, Dec. 23, 1909, 13m. 3f. times.

The Speckled Band, Play, 3 Acts, Garrick, Nov. 21, 1910, 16m. 2f. times.

Waterloo, Play, 1 Act, 3m. 1f. (Used as curtain-raiser by the late Sir Henry Irving.)

DUMAY, HENRY,

Mademoiselle Marni, Comedy, Acts, Wallacks, March 6, 1905, 18m. 6f. 32 times.

DU MAURIER, MAJOR GUY,

Trilby (Revived), New Amsterdam, 1905.

An Englishman's Home, Play, 3 Acts, Criterion, March 22, 1909, 16m. 3f. times.

148 THE INFLUENCE OF THE DRAMA

DU SUCHET, H. A.,

Who Goes There? Farce, 3 Acts, Princess, Feb. 26, 1905, 9m. 5f. 24 times.

The Man from Mexico, (Revived) Farce, 3 Acts, Garrick, May 10, 1909, 10m. 4 f. times.

DRURY, MAJOR, W. P., and TREVOR, LEO,

The Flag Lieutenant, Comedy, 4 Acts, Criterion, Aug. 30, 1909, 18m. 5f. times.

DUNCAN, WILLIAM CARY, and ELLIS, EDWARD,

The Phantom Burglar, 1 Act, Playhouse, April 26, 1912, 4m. 1f.

Quits, 1 Act, Playhouse, April 26, 1912, 2m. 1f.

DAVIS, HARTLEY,

The World, the Flesh, and the Tailor, Play, 4 Acts, Hudson, Jan. 8, 1912, 6m. 5f. times.

DAVIS, OWEN,

Making Good, Drama, 4 Acts, Fulton, Feb. 5, 1912, 12m. 4f. times.

DAVIS, ROBERT H.,

The Family, Play, 3 Acts, Comedy, Oct. 11, 1910, 3m. 3f. times.

DAVIS, RICHARD HARDING,

The Galloper, Play, Garden, Feb. 22, 1906, 10m. 4f. 76 times.

(See Musical Plays.)

DITRICHTSTEIN, LEO,

Military Mad, Comedy, 3 Acts, (German of Franz von Schon-
than), Garrick, Sept. 5 1904, 14m. 8f. 16 times.

Before and After, Farce, 3 Acts, Manhattan, Dec. 12, 1905, 7m. 6f. 72 times.

The Ambitious Mrs. Alcott, Col. Percival Pollard, Comedy, 4 Acts, Astor, April 1, 1907, 6m. 4f. 24 times.

Bluffs, Farce, 3 Acts, Bijou, March 26, 1908, 6m. 7f. 12 times.

Is Matrimony a Failure? Comedy, 3 Acts, (from German) Belas-
co, Aug. 24, 1909, 11m. 12f. times.

The Concert, Comedy, 3 Acts, (From German of Herman
Bahr) Belasco, Oct. 4, 1910, 3m. 12f. times.

DODD, LEE WILSON,

The Return of Eve, Fantasy, 3 Acts, Herald Square, March 27,
1909, 7m. 10f. times.

DE FOREST, MARIAN,

Little Women, (Dramatized from Louisa M. Alcott's Story)
Playhouse, Oct. 16, 1912, 5m. 7f.

DODGE, HENRY IRVING,

The Higher Court, American Play, 3 Acts, Maxine Elliott's,
Oct. 6, 1912, 15m. 4f. (Auspices National Federation of Theatre
Clubs).

DOYLE, JOHN T.,

Putting One Over, Sketch, 1 Act, Fifth Avenue, July 29, 1912,
3m. 1f. 12 times.

E.

ELLIS, EDITH, (BAKER),

Mary and John, Comedy, 3 Acts, Manhattan, Sept. 11, 1905, 5m.
5f. 12 times.

Mary Jane's Pa, Comedy-Drama, 3 Acts, Garden, Dec. 1908, 9m.
5f. times.

Seven Sisters, Farce, 4 Acts, (From Hungarian of Ferencz
Herczegh, Trans. by Ferike Boros,) Lyceum, Feb. 20, 1911,
7m. 8f. times.

ESMOND, H. V.,

Love and the Man, Play, 5 Acts, Knickerbocker, Feb. 20, 1905,
9m. 4f. 22 times.

Grierson's Way, Play, 4 Acts, Princess, Jan. 18, 1906, 4 m. 3f.
12 times.

When We Were Twenty-One, Comedy, (First Presented in Lon-
don, at Comedy Theatre,) Sept. 2, 1901, 10m. 4f. (N. Y. per-
formances were about the same date.)

EAGAN, LOUIS,

Jack's Little Surprise, Farce, 3 Acts, Princess, Aug. 5, 1904,
13m. 5f. 21 times.

ERVINE, ST. GEORGE G.,

Mixed Marriage, Drama, 4 Acts, Maxine Elliott's, Dec. 11, 1911,
4m. 2f. times.

ESTABROOK, HOWARD,

Mrs. Avery. See Dale, Gretchen.

EGERTON, GEORGE,

The Whirlwind. See Bernstein, Henri.

My Wife's Family, Comedy, 3 Acts, Hackett, May 31, 1909,
3m. 5f. times.

The Daughter of Heaven. See Loti, Pierre.

The Attack. See Bernstein, Henri.

F.

FITCH, CLYDE,

The Climbers,

Her Own Way,

The Stubbornness of Geraldine, Acts, Garrick, 1903.

The Coronet of the Duchess, Comedy, Acts, Garrick, Sept.
21, 1904, 5m. 10f. 19 times.

Granny, Play, 4 Acts, Lyceum, Oct. 24, 1904, 5m. 5f. (Taken from
French L'Aieule by Georges Mitchell). 24 times.

Cousin Billy, Comedy, 4 Acts, (Adapted from Le Voyage de M.
Perrichon by Labiche and Martin,) Criterion, Jan. 2, 1905, 3m.
3f. 76 times.

The Woman in the Case, Play, 4 Acts, Herald Square, Jan. 3,

150 THE INFLUENCE OF THE DRAMA

1905, 7m. 6f. 89 times.

Her Great Match, Comedy, 4 Acts, Criterion, Sept. 4, 1905, 6m. 5f. 93 times.

The Toast of the Town, Play, 4 Acts, Daly's, Nov. 27, 1905, 4m. 4f. 38 times.

The House of Mirth, Play, 4 Acts, (From Mrs. Wharton's Novel), Savoy, Oct. 22, 1906, 7m. 7f. 14 times.

The Girl Who Has Everything, Comedy, 4 Acts, Liberty, Dec. 4, 1906, 4m. 5f. 48 times.

The Straight Road, Play, 4 Acts, Astor, Jan. 7, 1907, 4m. 6f. 40 times.

The Truth, Comedy, 4 Acts, Criterion, Jan. 7, 1907, 5m. 4f. 34 times.

Her Sister, Col. Cosmo Gordon-Lennox, Play, Acts, Hudson, Dec. 24, 1907, 4m. 6f. 61 times.

Toddles, Farce, 3 Acts, (From Tristan Bernard and Andre Godfernaux,) Garrick, March 16, 1908, 12m. 8f. 16 times.

Girls, Comedy, 3 Acts, Daly's, March 23, 1908, 12m. 8f. 64 times.

The Blue Mouse, Comedy, 3 Acts, (Adapted from German of Alex. Engel and Julius Horst,) Lyric, Nov. 30, 1908, 9m. 5f. times.

The Bachelor, Comedy, 3 Acts, Maxine Elliott's, March 15, 1909, 4m. 3f. times.

The Happy Marriage, Comedy, 3 Acts, Garrick, April 12, 1909, 6m. 3f. times.

The City, Play, 3 Acts, Lyric, Dec. 21, 1909, 7m. 5f. times.

FORBES, JAMES,

The Chorus Lady, Play, 4 Acts, Savoy, Sept. 1, 1906, 8m. 5f. 348 times.

The Traveling Salesman, Comedy, 4 Acts, Liberty, Aug. 10, 1908, 14m. 2f.

The Commuters, Farcical Comedy, 4 Acts, Criterion, Aug. 15, 1910, 6m. 9f. times.

FORD, HARRIET,

The Fourth Estate. See Patterson, Joseph Medill.

FEYDEAU, GEORGES,

The Lady from Lobster Square, Farce, 3 Acts, Weber's, April 4, 1910, 8m. 6f. times.

FISKE, MRS. MINNIE MADDERN,

The Eyes of the Heart, Drama, One Act, Manhattan, March 27, 1905, 4 Matinees.

The Rose, Drama, One Act, Manhattan, 1905, 4 Matinees.

A Light from St. Agnes, Drama, One Act, Manhattan, 3 Matinees.

The Eyes of the Heart and A Light from St. Agnes were revived at the Manhattan, Matinee, April 24, 1906.)

THE INFLUENCE OF THE DRAMA 151

FULDA, LUDWIG,

Maskerade, Drama, Irving Place (in German), 1906.

FENN, FREDERICK,

'Op o' Me Thumb, Play, 1 Act, Col. Richard Bryce, Empire, Feb. 6, 1905, 1m. 5f. 30 times.

FAIRFAX, MARION,

The Builders, Play, 4 Acts, Astor, May 20, 1907, 15m. 3f. 17 times.

The Chaperon, Comedy, 3 Acts, Maxine Elliott's, Dec. 30, 1908, 8m. 8f. times.

The Talker, Play, 3 Acts, Harris, Jan. 8, 1912, 4m. 4f. times.

FRESKA, FREDERICK,

Sumurun, Wordless Play, in 9 Scenes, Music by Victor Hollaender, Casino, Jan. 16, 1912, 10m. 10f. times.

FAY, F. C., (MADAME)

The Right to Happiness, Comedy, 3 Acts, (Trans. from Chacun Sa Vie, by Gustave Guiche and P. B. Gheusi), Bijou, Jan. 11, 1912, 10m. 5f. times.

FURNISS, GRACE LIVINGSTON,

The Man on the Box, Comedy, 3 Acts, (From Harold McGrath's Novel) Madison Square, Oct. 3, 1905, 8m. 2f. 123 times.

The Man on the Case, Comedy, 3 Acts, Madison Square, Sept. 4, 1907, 7m. 5f. 21 times.

FRIEDMAN-FRIEDERICH, FRITZ,

Mayer's, Farce, 3 Acts, Irving Place (in German,) Feb. 19, 1912, 12m. 7f. times.

FONSON, FRANTZ, and WICHELER, FERNAND,

Suzanne, Comedy, 3 Acts, (Adapted by Haddon Chambers,) Lyceum, Dec. 26, 1910, 12m. 4f. times.

FLEXNER, ANNIE CRAWFORD,

Miranda of the Balcony, Drama, (From Novel of A. E. W. Mason.) (This Play was long used by Mrs. Fiske.)

Mrs. Wiggs of the Cabbage Patch, (From Novel of Alice Hegan Rice.) Savoy, Sept. 3, 1904, 13m. 11f. 150 times.

A Lucky Star, (From Novel The Motor Chaperon, by C. N. and A. M. Williamson,) Farce, 4 Acts, Hudson, Jan. 18, 1910, 6m. 8f. times.

FAGAN, JAMES BERNARD,

Hawthorne of the U. S. A., Romantic Farce, 4 Acts, Astor Theatre, Nov. 4, 1912, 15m. 3f.

G.

GREENE, ROBERT,

Frier Bacon and Frier Bongay, Comedy-Drama, Brinkerhoff Theatre, (Columbia University Students), Nov. 17, 1911, 20m.

152 THE INFLUENCE OF THE DRAMA

5f. (This Play is inserted for record.)

GERSTENBERG, ALICE,

Captain Joe, Comedy, 4 Acts, (Permission of Mrs. Helen McCaffry), Empire, Feb. 8, 1912, 5m. 14f. American Academy of Dramatic Art Students, Matinee.

GREGORY, LADY AUGUSTA,

The Rising of the Moon, Play, 1 Act, Maxine Elliott's, Nov. 20, 1911, 4m. times.

Spreading the News, Comedy, 1 Act, Maxine Elliott's Nov. 20, 1911, 7m. 3f. times.

The Jail Gate, Tragedy, 1 Act, Maxine Elliott's, Nov. 27, 1911, times.

The Workhouse Ward, Comedy, 1 Act, Maxine Elliott's, Dec. 1, 1911, 2m. 1f. times.

Hyacinth Halvey, Comedy, 1 Act, Maxine Elliott's, Dec. 15, 1911, 4m. 2f. times.

The Jackdaw, Comedy, 1 Act, Maxine Elliott's, Dec. 14, 1911, 4m. 2f. times.

The Image, Comedy, 3 Acts, Maxine Elliott's, Dec. 21, 1911, 5m. 2f. times.

(Note:—All the above plays were presented by the Irish Players from Abbey's Theatre, Dublin, Ireland.)

GALSWORTHY, JOHN,

The Silver Box, Play, 3 Acts, Empire, March 18, 1907, 11m. 8f. 20 times.

Strife, Play, 3 Acts, New Theatre, Nov. 17, 1909, 20m. 7f. times.

The Pigeon, Comedy, 3 Acts, The Little Theatre, March 11, 1912, 10m. 2f. times.

GILLETTE, WILLIAM,

Clarice, Comedy-Drama, Acts, Garrick, Oct. 16, 1906, 4m. 3f. 79 times.

Electricity, Play, 3 Acts, Lyceum, Oct. 31, 1910, 7m. 5f. times.

Secret Service.

GOODMAN, JULES ECKERT,

The Man Who Stood Still, Play, 4 Acts, Circle, Oct. 15, 1908, 8m. 5f. times.

Mother, Play, 4 Acts, Hackett, Sept. 7, 1910, 6m. 5f. times.

The Point of View, Drama, 4 Acts, 48th Street, Oct. 25, 1912, 3m. 5f.

GOLDEN, JOSEPH A.,

The Countess Nadine, 1 Act, Fifth Ave., Sept. 9, 1912, 3m. 1f.

GIBSON, PRESTON,

The Turning Point, Comedy-Drama, 3 Acts, Hackett, Feb. 28, 1910, 5m. 4f. times.

GAVAULT, PAUL,

My Wife, Col. Charnay, Comedy, 4 Acts, (Adapted by Michael Morton.) Empire, Aug. 3, 1907, 11m. 5f. 128 times.

The Richest Girl, Col. Michael Morton, Play, 4 Acts, Criterion, March 1, 1909, 10m. 4f. times.

GOLDSMITH, OLIVER,

She Stoops to Conquer, Comedy, 5 Acts, New Amsterdam, April 1, 1905, 15m. 4f. times.

GORDIN, JACOB,

The Kreutzer Sonata, Drama, 5 Acts, Manhattan, Aug. 13, 1906, 5m. 6f. 46 times.

GOTTSCHALK, FERDINAND,

The Love Letter, Drama, (French of Victorien Sardou), Lyric, Oct. 9, 1906, 10m. 5f. 23 times.

GRAVES, CLOTILDE,

A Tenement Tragedy, 1 Act Drama, Liberty, Nov. 20, 1906, 2m. 2f. (Played after Susan in Search of a Husband). 6 times.

GRAY, DAVID,

Gallops, Comedy, 4 Acts, Garrick, Feb. 12, 1906, 7m. 3f. times.

GRUNDY, SYDNEY,

Dolly's Accomplishments, Operetta, 1 Act, Oct. 7, 1904, 3m. 3f. Empire, (Matinee of Stanhope-Wheatcroft Students of Acting.)

GRANVILLE, TAYLOR,

The System, Playlette in 3 Scenes, (in collaboration with McCree and Clark), Keiths Union Square, Sept. 30, 1912, 12m. 3f.

GRILLPARZER,

Des Meeres Und Der Liebe Wellen, (Hero and Leander), Classic Tragedy, 5 Acts, Irving Place, Sept. 26, 1912, 6m. 3f.

GANGHOFER, LUDWIG,

Der Zweite Schartz, (The Second Lover), Comedy-Drama, 4 Acts, Irving Place, 7m. 7f., (Oberammergauer Peasant Players.)

GILLINGWATER, CLAUDE,

The Awakening of Minerva, 1 Act, Colonial, Sept. 9, 1912, 2m. 3f.

H.

HITCHENS, ROBERT,

Vanity Fair, Col. Cosmo Gordon-Lennox, Dramatization of Thackeray's Novel, in 7 Scenes, New Theatre, Jan. 7, 1911, 13m. 13f. times.

The Garden of Allah, Col. Mary Anderson, Dramatization of Mr. Hitchen's Novel, 4 Acts, New Century, Oct. 21, 1911, 16m. 1f. times.

HOBERT, GEORGE V.,

Mrs. Black is Back, Comedy, 3 Acts, Bijou, Nov. 7, 1904, 6m.

154 THE INFLUENCE OF THE DRAMA

4f. 71 times.

Mrs. Wilson, Comedy, 3 Acts, Bijou, Nov. 5, 1906, 9m. 10f. 59 times.

Wildfire. See Broadhurst, George M.

Welcome to Our City, Farce, 3 Acts, (from German) Bijou, Sept. 12, 1910, m. f. times.

(See also under Musical Plays.)

HACKETT, WALTER,

The Regeneration. See Kildare, Owen.

The White Sister, Play, 4 Acts, (From F. Marion Crawford's Novel) Daly's, Sept. 27, 1909, 6m. 4f. times.

Our World, Play, 4 Acts, Garrick, Feb. 6, 1911, 4m. 4f. times.

HAMILTON, COSMO,

The Proud Laird, Col. Charles Cartwright, Comedy, 3 Acts, Manhattan, April 24, 1905, 7m. 5f. 7 times.

The Master Key, Play, 4 Acts, Bijou, Oct. 4, 1909, 9m. 4f. times.

The Blindness of Virtue, Play, 4 Acts, 39th Street, Oct. 28, 1912, 5m. 3f.

HOPWOOD, AVERY,

Clothes, Col. Channing Pollock, Play, 4 Acts, Manhattan, Sept. 11, 1906, 6m. 7f. 113 times.

This Woman and This Man, Play, 3 Acts, Maxine Elliott's, Feb. 22, 1909, 4m. 2f. times.

Seven Days. See Roberts, Mary Reinhart.

Nobody's Widow, Comedy, 3 Acts, Hudson, Nov. 15, 1910, 4m. 4f. times.

HUTCHENS, ROBERT,

Business is Business, Drama, 3 Acts, (Octave Mirebeau's Les Affaires, Les Affaires), Criterion, Sept. 19, 1904, 14m. 6f. 57 times.

HOFFE, MONCKTON,

The Little Damsel, Play, 3 Acts, Comedy, Sept. 24, 1910, 8m. 2f. times.

HALSEY, FOREST,

My Man, Drama, 4 Acts, Bijou, Sept. 27, 1910, 4m. 4f. times.

HOLZMANN, HANS WERNER,

Snedige Liab, Folk-Drama, 3 Acts, Irving Place, April 25, 1912, 10m. 3f. (Oberammergau Peasant Players.)

HOPKINS, ARTHUR,

The Fatted Calf, Comedy, 3 Acts, 4 Scenes, Daly's, Feb. 20, 1912, 4m. 4f. times.

Moonshine, 1 Act, Alhambra, Sept. 16, 1912, 2m.

HERFORD, OLIVER,

The Florist Shop, Farce, 3 Acts, Liberty, Aug. 9, 1909, 13m. 12f. times. (German of Alex. Engell and Julius Horst.)

THE INFLUENCE OF THE DRAMA 155

- Con & Co., Comedy, 3 Acts, Nazimova's, Sept. 20, 1910, 11m. 4f. times. (French of Armont, Nancey and Gavault.)
- HAUPTMANN, GERARD,
The Sunken Bell, Poetic Drama, 5 Acts, Lyric, Feb. 5, 1907, 6m. 9f. times.
- Hannele, Dream Poem in 2 Acts. (Trans. by Mary S. Safford, Metrical Passages by Percy Mac Kaye), Lyceum, April 11, 1910, 11m. 9f. times.
- HUNT, CARL W.,
The Road to Mandalay, Farce, 4 Acts, West End, July 15, 1912, 11m. 4f.
- HARRIS, ELMER,
Sham, See Bonner, Geraldine.
Thy Neighbor's Wife, Comedy, 3 Acts, Lyceum, Sept. 5, 1911, 2m. 2f. times.
- Trial Marriage, Play, 3 Acts, Hudson, Oct. 29, 1912, 6m. 4f.
- HUGHES, RUPERT,
The Triangle, Play, 4 Acts, Manhattan, Feb. 26, 1906, 6m. 4f. 14 times.
- All for a Girl, Play, 4 Acts, Bijou, Aug. 22, 1909, 9m. 6f. times.
- The Bridge, Play, 4 Acts, Majestic, Sept. 4, 1909, 13m. 6f. times.
- Two Women, Play, 4 Acts, (Adapted from T. Cicconi), Lyric, November 29, 1910, 8m. 4f. times.
- Excuse Me, Farce, 3 Acts, Gaiety, Feb. 13, 1911, 17m. 7f. times.
- Miss 318, Playlet, 1 Act, 5th Ave., May 27, 1912, 6m. 3f.
- HEMMERDE, EDWARD G.,
The Butterfly on the Wheel, Col. K. C. and Francis Nelson, M. P., Drama, 4 Acts, Thirty-Ninth Street, Jan. 9, 1912, 11m. 3f. times.
- HERVIEU, PAUL,
The Awakening, Play, 3 Acts, Daly's, Feb. 10, 1908, 7m. 6f. 8 times.
- The Enigma, Play, 2 Acts, Daly's, Feb. 20, 1908, 6m. 2f. 4 times.
- Know Thyself, Play, 3 Acts, (Trans. from Connais-Toi by Algernon Boyesen), Berkeley Lyceum, Dec. 27, 1909, 5m. 2f. times.
- The Labyrinth, Play, 4 Acts, Herald Square, Nov. 27, 1905, 5m. 4f. 16 times.
- HORAN, JAMES,
The Little Church Around the Corner, Playlet, Fifth Avenue, Aug. 19, 1912, 1m. 3f.
- HASTINGS, B. MALCOM,
The New Sin, Play, 4 Acts, Wallack's, Oct. 15, 1912, 7m.
- HURLBUT, WILLIAM J.,
The Fighting Hope, Play, 3 Acts, Stuyvesant, Sept. 22, 1908,

156 THE INFLUENCE OF THE DRAMA

- 3m. 2f. times.
 The Writing on the Wall, Drama, 4 Acts, Savoy, April, 26, 1909,
 6m. 4f. times.
 New York, Drama, 3 Acts, Bijou, Oct. 17, 1910, 4m. 4f. times.
- HOWARD, GEORGE BRONSON,
 The Only Law. See Mizner, Wilson.
 Snobs, Farce, 3 Acts, Hudson, Sept. 4, 1911, 8m. 5f. times.
- HAZELTON, GEO. C. and BENRIMO, J. HARRY,
 The Yellow Jacket, Chinese Play presented in Chinese Man-
 ner, 3 Parts, Music Wm. Furst, Fulton, Nov. 4, 1912, 14m. 12f.
- HAMILTON, CICELY,
 Diana of Dobson's, Comedy, 4 Acts, Savoy, Sept. 5, 1908, 5m.
 9f. times.
 Just to Get Married, Comedy, 3 Acts, Maxine Elliott's, Jan. 1,
 1912, 5m. 5f. times.
- HALBE, MAX,
 Im Bunten Rock (In Uniform), Irving Place, (in German).
 Der Strom, (The Storm), Irving Place, (in German).
- HARVEY, JAMES CLARENCE,
 The Great Name, Comedy, 3 Acts (From German of Victor
 Leon and Leo Feld), Lyric, Oct. 4, 1911, 11m. 6f. times.
- HARLAN, OTIS,
 A Broken Idol, Musical Farce, 2 Acts, Herald Square, Aug.
 16, 1909, 8m. 5f. times.
- HORNIMANN, RAY,
 Idols, Play, 4 Acts, Bijou, Nov. 1, 1909, 11m. 5f. times.
- HERNE, JULIE,
 Richter's Wife, Play, 4 Acts, Manhattan, Feb. 27, 1905, 4m.
 4f. 5 times.
- HEYERMAN, H.,
 A Case of Arson, Play, 1 Act, Madison Square, Jan. 9, 1906, 9m.
 (All impersonated by the one man), 32 times.
- HEATON, HAROLD,
 Lady Jim, Comedy, 3 Acts, Weber's, Aug. 28, 1906, 4m. 4f. 23
 times.
- HAINES, GENEVIEVE G.,
 Once Upon a Time, Comedy, 3 Acts, Berkeley Lyceum, Jan. 2,
 1905, 6m. 2f. 8 times.
- HENNEGAIN and VEBER,
 Twenty Days in the Shade, Farce, 3 Acts, Savoy, Jan. 20, 1908,
 7m. 5f. 64 times. (This is really a new version of The Man from
 Mexico. See Du Suchet.)
- I.
- IBSEN, HENRIK,
 When We Dead Awaken, Dramatic Epilogue, 3 Acts, Knicker-
 bocker, March 7, 1905, 3m. 3f. 6 times.
 A Doll's House, Play, 3 Acts, New Lyceum, May 2, 1905, 3m.

THE INFLUENCE OF THE DRAMA 157

4f. times.

A Doll's House, (Revived) Daly's, 1908. times.

Hedda Gabler, Play, 4 Acts, Princess, Nov. 13, 1906, 3m. 4f. times.

Peer Gynt, Dramatic Poem, 6 Acts, New Amsterdam, Feb. 25, 1907, 17m. 11f. 22 times.

The Vikings at Hilgeland, Drama, 4 Acts, Empire, March 22, 1907, Matinee of American Academy of Dramatic Arts.

The Pretenders, Drama, 5 Acts, Waldorf-Astoria Hotel, April 2, 1907, Yale College Dramatic Society.

The Master Builder, Play, 3 Acts, Bijou, Sept. 23, 1907, 4m. 3f. 67 times.

Rosmersholm, Drama, 4 Acts, Lyric, Dec. 30, 1907, 4m. 2f. 30 times.

The Lady from the Sea, Drama, 5 Acts, Lyric, Nov. 6, 1911, 5m. 3f. times.

Pillars of Society, Play, 4 Acts, Lyceum, March 28, 1910, 12m. 9f. times.

Little Eyolf, Drama, 3 Acts, Nazimova's Thirty-Ninth Street, April 18, 1910, 3m. 3f. times.

Ghosts, Drama, 3 Acts, 3m. 2f.

An Enemy of Society, Play, 5 Acts, 9m. 2f.

The Wild Duck, Drama, 5 Acts, 12m. 3f.

The Young Men's League, Play, 5 Acts, 12m. 6f.

IRVING, LAURENCE,

The Fool Hath Said in His Heart, There Is No God, Drama, 5 Acts, (from Dostolevsky's Novel, Crime and Punishment), Lyric, March 9, 1908, 17m. 4f. 7 times.

The Incubus, (afterward named The Affinity), Comedy, 3 Acts, (French of Eugene Brieux, whom see.) Hackett, April 27, 1909, 5m. 4f. Matinee (afterwards revived with success.)

Three Daughters of M. Dupont. See Brieux, Eugene.

J.

JAMES, HENRY,

Disengaged, Comedy, 3 Acts, Hudson, March 11, 1909, 5m. 4f. times.

JOHNSTON, MARY,

The Goddess of Reason, Play, 5 Acts, Daly's, Feb. 15, 1909, 12m. 8f. times.

JOHNSON, OWEN,

The Comet, Play, 3 Acts, Bijou, Dec. 30, 1907, 3m. 3f. 56 times.

A Comedy for Wives, Comedietta, 1 Act, Victoria, Oct. 14, 1912, 2m. 1f.

JONES, ARCHER,

In The Long Run, Comedy, 3 Acts, Comedy, Dec. 3, 1909, 4m. 5f. Trial Matinee.

JENSSEN, H. WEIRS,

The Witch, Drama, 4 Acts, (Adapted by Herman Hagerdorn),

158 THE INFLUENCE OF THE DRAMA

New Theatre, Feb. 14, 1910, 11m. 7f. times.

JACOBS, W. W.,

Beauty and the Barge, Col. Louis N. Parker, Farce, 3 Acts, New Lyceum, Sept. 6, 1905, 8m. 2f. 12 times.

JEROME, JEROME K.,

The New Lady Bantock, Comedy, 4 Acts, Wallack's, Feb. 8, 1909, 6m. 12f. times.

The Passing of the Third Floor Back, (Dram. from his own story) Play, 3 Acts, Maxine Elliott's, Oct. 4, 1909, 5m. 6f. times.

JONES, HENRY ARTHUR,

Joseph Entangled, Comedy, 3 Acts, Garrick, Oct. 11, 1904, 8m. 4f. 65 times.

The Hypocrites, Drama, 4 Acts, Hudson, Aug. 30, 1906, 8m. 6f. 217 times.

The Evangelist, Tragi-Comedy, 4 Acts, Knickerbocker, Sept. 30, 1907, 11m. 8f. 19 times.

We Can't Be As Bad As All That, Play, 3 Acts, Nazimova's 39th Street, Dec. 30, 1910, 7m. 7f. times.

Lydia Gilmore, Drama, 4 Acts and 5 Scenes, Lyceum, Feb. 1, 1912, 12m. 5f. times.

The Silver King.

The Liars.

JAMES, EDGAR,

The Master of the House, American Comedy, 4 Acts, (from German source) 39th Street, Aug. 22, 1912, 6m. 6f.

JORDAN, KATE,

Susan's Gentleman, Comedy, 1 Act, Proctor's, Aug. 5, 1912, 2m. 1f.

K.

KUMMER, FREDERICK ARNOLD,

Mr. Buttles, Comedy, 3 Acts, Weber's, Jan. 20, 1910, 7m. 7f.

The Brute, Play, 3 Acts, 39th Street, Oct. 8, 1912, 4m. 4f.

The Diamond Necklace, 1 Act, Union Square, Sept. 16, 1912, 3m. 2f.

KESTER, PAUL,

Dorothy Vernon of Haddon Hall, Romantic Drama, Acts, (From Novel by Charles Major), Lyric, Dec. 14, 1904, m. f. 40 times.

Don Quixote, Drama, Acts, (From Cervantes' Spanish Novel) Lyric, April 8, 1908, 19m. 7f. 13 times.

When Knighthood Was In Flower, (Revived) Romantic Drama, Acts, m. f. Carnegie Lyceum, 1908, times.

KILDARE, OWEN,

The Regeneration, Col. Walter Hackett, Play, 4 Acts, Wallack's (From Novel My Mamie Rose, by Kildare), Sept. 1, 1908, 10m, 6f. times.

KNOBLAUCH, EDWARD,

The Shulamite. See Askew, Claude.

The Cottage in the Air, Comedy, 4 Acts, New Theatre, Nov. 11, 1909, 10m. 6f. times.

The Faun, Play, 3 Acts, Daly's, Jan. 16, 1911, 7m. 4f. times.

Kismet, Arabian Night, Acts, 10 Scenes, Knickerbocker, Dec. 25., 1911, 19m. 11f. times.

Milestones. See Bennett, Arnold.

Discovering America, Play, 4 Acts, Daly's, Sept. 7, 1912, 9m. 5f.

KADELBURG, GUSTAVE,

The Girl He Couldn't Leave Behind Him, Farce, 3 Acts, Garrick, March 9, 1910, 8m. 6f. times.

KEITH, NORA,

The Trifler. See Carson, Murray.

KENYON, CHARLES,

Kindling, Play, 3 Acts, Daly's, Dec. 5, 1911, 6m. 6f. times.

KAMPF, LEOPOLD,

Am Vorabend (On the Eve), Drama, 3 Acts, German Theatre, (In German), Dec. 20, 1907, 12m. 10f. 6 times.

KNOWLES, SHERIDAN,

Viginius, Tragedy, 5 Acts (Revived), Lyric, Sept. 16, 1907, 16m. 3f. 26 times.

KRAATZ, C.,

The Mountain Climber, Col. M. Neal, Farce, 3 Acts, Criterion, March 13, 1906, 10m. 5f. 79 times.

KNIGHT, PERCIVAL,

Detective Keen, Melodramatic Farce, 1 Act, Union Square, July 1, 1912, 4m. 1f.

KIDDER, EDWARD E.,

Easy Dawson, Comedy, 4 Acts, Wallack's, Aug. 22, 1905, 6m. 6f. 56 times.

KENNEDY, CHARLES RANN,

The Servant in the House, Play, 5 Acts, Savoy, March 23, 1908, 5m. 2f. 64 times.

The Winter Feast, Play, 5 Acts, Savoy, Nov. 30, 1908, 5m. 2f. times.

The Flower of the Palace of Han, Chinese Drama (Chinese Play by Ma Tcheu-Yuen, adapted into French by Lois Laloy), Little Theatre, March 19, 1912, 12m. 3f. times.

The Terrible Meek, Episode in 1 Act, Little Theatre, March 19, 1912, 2m. 1f. times.

KLEIN, CHARLES,

The Music Master, Drama, 3 Acts, Belasco, Sept. 26, 1904, 14m. 6f. 694 times.

The Lion and the Mouse, Play, 4 Acts, Lyceum, Nov. 20, 1905, 10m. 8f. 686 times.

160 THE INFLUENCE OF THE DRAMA

- The Daughters of Men, Play, 3 Acts, Astor, Nov. 19, 1906, 10m. 3f. 67 times.
 The Step-Sister, Play, 3 Acts, Garrick, Oct. 14, 1907, 6m. 7f. 14 times.
 The Third Degree, Play, 4 Acts, Hudson, Feb. 1, 1909, 11m. 2f. times.
 Maggie Pepper, Play, 3 Acts, Harris, Aug. 31, 1911, 8m. 9f. times.
 The Next of Kin, Play, 3 Acts, Hudson, Dec. 27, 1909, 8m. 5f. times.
 The Gamblers, Play, 3 Acts, Maxine Elliott's, Oct. 31, 1910, 12m. 5f. times.
 The Ne'er Do Well, Play (from Rex Beach's Novel), Lyric, Sept. 2, 1912, 30m. 7f.
- KUESCHLER, KURT,**
 Sommerspuk (Summer Nonsense), Farce, 4 Acts, Irving Place, Oct. 15, 1912, 12m. 12f.
- KRAFFT, HELEN, and MANDEL, FRANK,**
 Our Wives, Comedy, 3 Acts (from German), Wallack's, Nov. 4, 1912, 5m. 4f.
- L.
- LITTELL, PHILIP,**
 Septimus, Play, 4 Acts (Adapted from Novel by W. J. Locke), Hackett, Nov. 22, 1909, 5m. 7f. times.
 The Green Cockatoo, Grotesquerie, 1 Act (Trans. from Arthur Schnitzler), Col. George Rublee, Lyceum, April 11, 1910, 15m. 3f. times.
- LONG, JOHN LUTHER,**
 Adrea. See Belasco, David.
 Dolce, Comedy, 1 Act, Manhattan, April 24, 1906, 2m. 1f. 4 times.
 Kassa, Drama, 3 Acts, Liberty, Jan. 23, 1909, 11m. 7f. times.
 Mme. Butterfly (Produced before this period.)
- LAW, ARTHUR,**
 The New Boy, Farce, 3 Acts, 6m. 3f. Terry's, London, Feb. 21, 1894, times.
 (This play is in the list to keep a record of this rather prominent English Dramatist.)
- LYTTON, BULWER,**
 Richelieu, Drama, 5 Acts (Revived) Daly's, March 29, 1909, 14m. 2f. times.
- LENNOX, COSMO GORDON-,**
 Vanity Fair. See Hitchens, Robert.
 Her Sister. See Fitch, Clyde.
 The Freedom of Suzanne, Comedy, 3 Acts, Empire, April 19, 1905, 8m. 6f. 26 times.
 The Prince Consort. See Boosey, William.
 The Van Dyke, Play, 1 Act, Berkeley Lyceum, Nov. 5, 1907, m. f. 41 times.

THE INFLUENCE OF THE DRAMA 161

- LAVEDAN, HENRI, (French Playwright.)
 The Duel. See Parker, Louis N.
 Sire. See Parker, Louis N.
- LOCKE, EDWARD,
 The Climax, Play, 3 Acts, Weber's, 1909, 3m. 1f. times.
 The Case of Becky, Play, 3 Acts, Belasco, Oct. 1, 1912, 5m. 1f.
- LOCKE, W. J.,
 The Morals of Marcus, Comedy, 4 Acts, Criterion, Nov. 18, 1907,
 5m. 11f. 44 times.
 Septimus. See Littell, Philip.
- LOYSON, PAUL HYACINTHE,
 The War of Souls, Play, 4 Acts, Empire, March 12, 1909, m. f.
 American Academy of Dramatic Arts, Matinee.
- LENGYEL, MELCHIOR,
 Taifun (The Typhoon), Drama, 4 Acts, Irving Place (In Ger-
 man), Dec. 4, 1911, 17m. 3f. times.
- LANDMAN, ISAAC,
 A Man of Honor, Play, 3 Acts, Weber's, Sept. 14, 1911, 6m.
 2f. times.
- LIPMAN, CLARA,
 Julie Bonbon, Play, 4 Acts, Lew Field's Theatre, Dec. 25, 1905,
 12m. 14f. 116 times.
 Elevating a Husband, Col. Samuel Shipman, Domestic Comedy-
 Drama, 4 Acts, Liberty, Jan. 22, 1912, 8m. 7f. times.
- LANCASTER, A. E.,
 Anna Karenina, Drama, 5 Acts (from Tolstoi's Novel), Fifth
 Avenue, March 27, 1905, 8m. 7f. 12 times.
- LACKAYE, WILTON,
 The Law and the Man, Drama (from Victor Hugo's Les Misera-
 bles), Manhattan, Dec. 20, 1906, 14m. 6f. 54 times.
- LORD, FRANK,
 His Name On the Door, Play, 3 Acts, Bijou, Nov. 22, 1909, 10m.
 4f. times.
- LOTI, PIERRE, and GAUTIER, JUDITH,
 The Daughter of Heaven, Dramatic Spectacle, 3 Parts, 8 Scenes
 (English adaptation by Geo. Egerton), Century, Oct. 12, 1912,
 30m. 9f.
- LESSING,
 Nathan the Wise, Drama (In English), Campus, New York
 University, July 26, 1912.
- M.
- MIRAND, YUES, and CAEN, HENRI, (French Playwrights.)
 Ma Gosse, Realistic Play, 1 Act, American Music Hall, Jan 10,
 1910, m. f. times.
- MC GUIRE, WILLIAM ANTHONY,
 The Heights, Play, 3 Acts, Savoy, Jan. 31, 1910, 4m. 3f. times.
- MAYNARD, CORA,

162 THE INFLUENCE OF THE DRAMA

The Measure of a Man, Drama, 4 Acts, Weber's, Oct. 20, 1906,
m. f. 15 times.

The Watcher, Drama, 4 Acts, Comedy, Jan. 27, 1910, 2m. 4f.
times.

The Bargain. See Booth, Hillard.

MAUGHAM, W. SOMERSET,

Jack Straw, Comedy, 3 Acts, Empire, Sept. 14, 1908, 7m. 5f.
times.

Lady Frederick, Comedy, 3 Acts, Hudson, Nov. 9, 1908, 8m.
5f. times.

The Noble Spaniard, Comedy, 3 Acts (Suggested by the
French), Criterion, Sept. 20, 1909, 4m. 5f. times.

Penelope, Comedy, 3 Acts, Lyceum, Dec. 13, 1909, 6m. 4f. times.

Mrs. Dot, Comedy, 3 Acts, Lyceum, Jan. 24, 1910, 7m. 5f.
times.

Smith, Comedy, 4 Acts, Empire, Sept. 5, 1910, 4m. 4f. times.

The Explorer, Drama, 4 Acts, Daly's, May 7, 1912, 9m. 3f.

MANNERS, J. HARTLEY,

Zira, Col. Henry Miller, Drama, 3 Acts, Princess, Sept. 21, 1905,
12m. 4f. 152 times.

A Marriage of Reason, Comedy, 4 Acts, Wallack's, April 1,
1907, 7m. 5f. 14 times.

The Patriot, Col. William Collier, Farce, 3 Acts, Garrick, Nov.
23, 1908, 13m. 6f. times.

The House Next Door, Comedy, 3 Acts, Gaiety, April 12, 1909,
7m. 4f. times.

The Great John Ganton, Dramatization, 4 Acts, (From Story by
Arthur J. Eddy), Lyric, May 3, 1909, 12m. 7f. times.

(See also under Musical Plays.)

The Woman Intervenes, Play, 1 Act, Union Square, Oct. 28,
1912, 3m. 1f. 12 times.

Peg O' My Heart.

MILLER, HENRY,

Zira. See Manners, J. Hartley.

MOODY, WILLIAM VAUGHN,

The Great Divide, Play, 3 Acts, Princess, Oct. 3, 1906, 10m. 3f.
353 times.

The Faith Healer, Play, 3 Acts, Savoy, Jan. 19, 1910, 6m. 5f.
times.

MOROSCO, OLIVER,

The Judge and the Jury. See Cottrell, Harry D.

MORTON, MARTHA,

The Truth Tellers, Comedy, 4 Acts, Grand Opera House, Oct.
17, 1905, 3m. 6f. 8 times.

The Senator Keeps House, Comedy, 4 Acts, Garrick, Nov. 27,
1911, 6m. 5f. times.

THE INFLUENCE OF THE DRAMA 163

- The Movers, Drama, 4 Acts, Hackett, Sept. 3, 1907, 9m. 6f. 23 times.
- On the Eve, Drama, 4 Acts (From German of Leopold Kaupf), Hudson, Oct. 4, 1909, 12m. 7f. times.
- A Fool of Fortune, Comedy, 3 Acts (Revived), Garrick, Jan. 12, 1912, 7m. 3f. Matinee.
- MEGRUE, ROI COOPER,
 White Magic, Comedy, 3 Acts (From Novel by David Graham Phillips), Criterion, Jan. 24, 1912, 5m. 5f. times.
- To-Kill-A-Man, 1 Act (From Jack London's Story), Hammerstein's, May 27, 1912, 2m. 1f.
- MC CARTHY, JUSTIN HUNTLY,
 If I Were King (Revived), Lyric, March 2, 1908, 15 times.
- The Proud Prince.
 (These antedate this list, but to keep Mr. Mc Carthy's name in the list I include them.)
- MICHAELIS, SOPHUS,
 A Son of the People, Drama, 3 Acts, New Theatre, Feb. 28, 1910, 9m. 2f. times.
- MORTON, MICHAEL,
 The Little Stranger, Farce, 3 Acts, Hackett's, Aug. 27, 1906, 7m. 5f. 25 times.
- The Richest Girl. See Gavault, Paul.
- My Wife. See Gavault, Paul.
- The Imposter. See Merrick, Leonard.
- Detective Sparkes, Comedy, 4 Acts, Garrick, Aug. 23, 1909, 17m. 5f. times.
- The Runaway, Comedy, 4 Acts (Adapted from Pierre Veber & Henri De Gorsse), Lyceum, Oct. 9, 1911, 7m. 10f. times.
 (See Composers.)
- MONTGOMERY, JAMES,
 The Aviator, Comedy, 4 Acts, Astor, Dec. 6, 1910, 12m. 6f.
- Bachelors and Benedicts, Col. Jackson D. Hoag, Comedy, 3 Acts, Criterion, Nov. 2, 1912, 7m. 5f.
- Take My Advice. See Collier, William.
- Ready Money, Comedy, 3 Acts, Maxine Elliott's, Aug. 19, 1912, 15m. 4f.
- MARLOWE, CHRISTOPHER,
 Doctor Faustus, Play, Garden, March 18, 1910, 29m. times.
 (Rendered by Ben Greet's Company.)
- MANN, LOUIS,
 The Cheater, Farical Play, 3 Acts (Adapted from German of Wilhelm Jacoby and Arthur Lipschitz), Lyric, June 29, 1910, 9m. 4f. times.
- MAC KAYE (or MACKAYE), PERCY,
 Jeanne D'Arc, Poetic Drama, Blank Verse, 5 Acts, Lyric, Jan. 29, 1907, 21m. 3f. 17 times.

164 THE INFLUENCE OF THE DRAMA

- Joan of Arc (Second Production of same Play), Harvard Stadium, Cambridge, Mass. (With Miss Maude Adams), June 22, 1909, 18m. 6f. times.
- Sappho and Phaon, Poetic Tragedy, 3 Acts, Lyric, Oct. 21, 1907, 4m. 5f. 7 times.
- Mater, Play, 3 Acts, Savoy, Sept. 25, 1908, 3m. 2f. times.
- The Scare-Crow, Play, 4 Acts, Garrick, Jan. 17, 1911, 10m. 6f. times.
- Anti-Matrimony, Play, 4 Acts, Garrick, Sept. 22, 1910, 2m. 3f. times.
- MAETERLINCK, MAURICE,**
 Monna Vanna, Play, 3 Acts, Manhattan, Oct. 23, 1905, 7m. 1f. 50 times.
 Mary Magdalene, Play, 3 Acts, New Theatre, Dec. 5, 1910, 7m. 2f. times.
- The Bluebird, Play, 2 Acts, New Theatre, Oct. 1. 1910, 7m. 14f. (Transferred later to Majestic Theatre.) times.
- MERRICK, LEONARD,**
 The Impostor, Col. Michael Morton, Play, 3 Acts, Garrick, Dec. 20, 1910, 6m. 6f. times.
- MC LELLAN, C. M. S.,**
 Leah Kleschna, Play, 5 Acts, Manhattan, Dec. 12, 1904, 7m. 6f. 131 times.
 Judith Zaraine, Drama, 4 Acts, Astor, Jan. 16, 1911, 8m. 1f. times. (See also under Musical Plays.)
- MIZNER, WILSON,**
 The Only Law, Col. George Bronson Howard, play, 3 Acts, Hackett, Aug. 2, 1909, 5m. 2f. times.
 The Deep Purple. See Armstrong, Paul.
 The Greyhound. See Armstrong, Paul.
- MONTAGUE, JOHN,**
 The Narrow Path, Play, 3 Acts, Hackett, May 31, 1909, 3m. 5f. times.
- MAYO, MARGARET,**
 The Marriage of William Ashe, Play, 5 Acts (Dram. from Novel), Garrick, Nov. 21, 1905, 8m. 6f. 40 times.
 The Jungle, Col. Upton Sinclair, Melodrama, 4 Acts, Fifth Avenue, April 22, 1907, 12m. 8f. 12 times.
 Polly of the Circus, Play, 3 Acts and 2 Tableaux, Liberty, Dec. 23, 1907, 9m. 6f. 160 times.
 The Debtors, Comedy, 3 Acts (German of Fritz Von Schoen-
 than), Bijou, Oct. 12, 1909, 15m. 3f. times.
 Baby Mine, Comedy, 3 Acts, Daly's, Aug. 23, 1910, 5m. 4f. times.
 Divorçons, Comedy (Trans. from Victorien Sardou), Lyceum, Aug. 16, 1907, m. f. 83 times. See Composers.
- MARIANI, FREDERICO,**
 The Game of Love, Comedy, 4 Acts, Wallack's, May 24, 1909,

- 7m. 3f. times.
- MASON, A. E. W.,
The Witness for the Defense, Play, 4 Acts, Empire, Dec. 4,
1911, 8m. 2f. times.
Green Stockings, Comedy, Acts, Thirty-Ninth Street, Oct. 2,
1911, 7m. 5f. times.
- MAPES, VICTOR,
Capt. Barrington, Play, Acts, Manhattan, m. f.
- MARSHALL, ROBERT,
The Duke of Killicrankie, Comedy, 3 Acts, Empire, Sept. 5,
1904, 2m. 2f. 128 times.
- MARSHALL, ABIGAIL,
Dad and Mother, 1 Act, Comedy, Proctor's, July 1, 1912, 1m. 2f.
- MARLOW, CHARLES,
When Knights Were Bold, Farce, 3 Acts, Garrick, Aug. 20,
1907, 7m. 7f. 108 times.
- MC CARDELL, ROY L.,
The Gay Life, Play, 3 Acts, Daly's, April 19, 1909, 22m. 9f.
times.
- MAC HUGH, AUGUSTIN,
Officer 666, Melodramatic Farce, 3 Acts, Gaiety, Jan. 29, 1912,
8m. 3f. times.
- MAC LAREN, DONALD,
The Redskin, Play, 4 Acts, Liberty, March 1, 1906, 8m. 7f. 26
times.
- MAC ARTHUR, JAMES,
The Spoilers, Piece, 4 Acts (Dram. from Novel of Rex Beach),
New York Theatre, March 11, 1907, 12m. 4f. 16 times.
The Christian Pilgrim, Morality (Bunyan's Pilgrim's Progress),
Liberty, Nov. 11, 1907, 6m. 4f.
- MC KEAN, THOMAS,
The Wife Decides, Comedy-Drama, 3 Acts, Weber's, Nov. 14,
1911, 5m. 8f. times.
- MEILHAC, HENRI, and HALEVY, LUDOVIC,
Frou-Frou, Drama, 5 Acts (Adapted by Harrison Grey Fiske),
Hudson, March 18, 1912, 7m. 6f. times.
- MERESCHKOVSKY, DMITRI,
Czar Paul 1, Historical Drama, 5 Acts, Garrick (Played in
Russian), March 18, 1912, 11m. 3f. times.
- MORRIS, I. N.,
The Usurper, Comedy-Drama, 4 Acts, Knickerbocker, Nov. 28,
1904, 6m. 5f. 28 times.
- MOLNAR, FRANZ,
The Devil, Drama, 3 Acts, Belasco, Aug. 18, 1908, 5m. 3f.
times.
The Devil, Drama, 3 Acts, Garden, Aug. 18, 1908, 4m. 3f.
times.

166 THE INFLUENCE OF THE DRAMA

(There was a rivalry in presentation of this Play, the former by David Belasco, the latter by Henry W. Savage. Each production was equally good. The translations were by different persons.)

MOFFAT, GRAHAM,

Buntz Pulls the Strings, Scotch Comedy, 3 Acts, Comedy, Oct. 10, 1911, 5m. 5f. times.

The Concealed Bed, 1 Act Playlet produced 1912 on Orpheum Circuit and Union Square, Oct. 21, 1912, 2m. 3f.

A Scrape o' the Pen, Comedy, 3 Acts, Weber's, Sept. 26, 1912, 7m. 11f.

MOFFET, CLEVELAND,

The Battle, Play, 4 Acts, Savoy, Dec. 21, 1908, 6m. 4f. times.

MITCHELL, LANGDON,

The New York Idea, Comedy, 4 Acts, Lyric, Nov. 19, 1906, 6m. 5f. 66 times.

Becky Sharp (Vanity Fair), (from Thackeray's Novel), Version long used by Mrs. Fiske, Manhattan, Sept. 14, 1904, 70 times.

MIDDLETON, GEORGE,

The House of a Thousand Candles, Melodrama, 4 Acts,, (Dram. from Meredith Nicholson's Novel), Daly's, Jan. 6, 1908, 8m. 3f. 14 times.

Barriers Burned Away, Romantic Drama, 4 Acts, (From Novel of E. P. Roe), Prospect, Feb. 26, 1912, 4m. 5f. times.

By Right of Sword, Romantic Drama, 5 Acts, (Formerly used by Ralph Stuart.)

MC INTYRE, JOHN T.,

Steve, Play, 3 Acts, Harris, Sept. 28, 1912, 5m. 2f.

MULLER, HUGO,

Adelaide, 1 Act (adapted from David Bispham's Story), New Amsterdam, May 17, 1912, (by Musician's Club), 2m. 4f.

N.

NIES, CONRAD,

Rosen Im Schnee (Roses in the Snow), Allegorical Play, 4 Acts, Irving Place (in German), Dec. 23, 1911, 5m. 14f. times.

NIRDLINGER, CHARLES,

The First Lady in the Land, Comedy, 4 Acts, Gaiety, Dec. 4, 1911, 13m. 8f. times.

NIRDLINGER, FREDERICK,

The World and His Wife, Drama, 3 Acts, Daly's, Nov. 2, 1908, 6m. 2f. times.

NICCODEMI, M. DARIO,

L'Hirondelle, (In French, Mme. Rejane) Lyric, 1904, 2 times.

THE INFLUENCE OF THE DRAMA 167

NORRIS, I. N.,

Matilda, Farce, 3 Acts, Lincoln Square, Dec. 31, 1906, 6m. 4f. 17 times.

NUGENT, J. C.,

The Regular, 1 Act, Union Square, July 22, 1912, 1m. 1f.

NOLL, JOSEPH,

The Marriage—Not, Comedy, 3 Acts, Maxine Elliott's, May 13, 1912, 5m. 5f.

O.

ONGLEY, BYRON,

Brewster's Millions. See Smith, Winchell.

The Rector's Garden, Comedy, 4 Acts, Bijou, March 3, 1908, 8m. 7f. 7 times.

The Typhoon, Col. Emil Nyitray, Drama, 3 Acts (From Hungarian of M. Lengyel, Taifun, played at Irving Place, Dec. 4, 1911), Fulton, March 11, 1912, 17m. 2f. times.

The Moment, 1 Act, Playhouse, April 26, 1912, 4m. 1f. 1 time.

ORCZY, BARONESS,

The Scarlet Pimpernel, Col. Montague Bastow; Comedy, 4 Acts, Knickerbocker, Oct. 24, 1910, 21m. 6f. times.

O'DEA, JAMES,

Uncle Sam. See Caldwell, Anne.

OWEN, CECIL, and BELL, CHARLES,

Hell Hath No Fury, Play, 3 Acts, Prospect, July 1, 1912, 4m. 3f.

P.

PRESBREY, EUGENE W.,

Susan in Search of a Husband, Play, Acts, (From Story by Jerome K. Jerome), Liberty, Nov. 20, 1906, 4m. 4f. 14 times.

The Right of Way, Play, 5 Acts, (From Sir Gilbert Parker's Novel), Wallack's, Nov. 4, 1907, 19m. 4f. 42 times.

The Barrier, Drama, 4 Acts, (From Rex Beach's Novel), New Amsterdam, Jan. 10, 1910, 9m. 2f. times.

PLEYDELL, GEORGE,

Diplomacy, Drama, 4 Acts, (Trans. from Sardou), Maxine Elliott's, Sept. 13, 1910, (Revival), 8m. 5f. times.

PAGE, CURTIS HIDDEN,

The Learned Ladies, (Molière's Les Savantes Femmes), Comedy, 5 Acts, Lyric, Nov. 10, 1911, 7m. 5f. times.

PORTER, OLIVE,

The Ringmaster, Play, 4 Acts, Maxine Elliott's, Aug. 9, 1909, 13m. 5f. times.

PARKER, LOUIS N.,

The House of Burnside, Play, 3 Acts, (From French), Princess, Dec. 26, 1904, 6m. 4f. 15 times.

168 THE INFLUENCE OF THE DRAMA

The Brighter Side, Comedy, 4 Acts, (From French of Alfred Capus), Knickerbocker, Feb. 6, 1906, 6m. 4f. 7 times.

The Beauty and the Barge. See Jacobs, W. W.

The Duel, Play, 3 Acts, (Trans. from Henri Lavedan), Hudson, Feb 12, 1906, 6m. 4f. 73 times.

Pomander Walk, Comedy, 3 Acts, Wallack's, Dec. 20, 1910, 7m. 8f. times.

Sire, Comedy, 4 Acts, (Trans. from Henri Lavedan), Criterion, Jan. 24, 1911, 10m. 4f. times.

Disraeli, Play, 4 Acts, Wallack's, Sept. 18, 1911, 14m. 6f. times.

The Lady of Coventry, Romance, 4 Acts, Daly's, Nov. 21, 1911, 11m. 7f. times.

Chantecler. See Rostand, Edmond.

The Lady of Dreams. See Rostand, Edmond.

L'Aiglon. See Rostand, Edmond.

PATTERSON, JOSEPH MEDILL,

The Fourth Estate, Col. Harriet Ford; Play, 4 Acts, Wallack's Oct. 6, 1909, 17m. 3f. times.

Rebellion, Play, 4 Acts, Maxine Elliott's, Oct. 3, 1911, 8m. 2f. times.

A Little Brother of the Rich, Satirical Comedy, 4 Acts, Wallack's, Dec. 27, 1909, 18m. 6f. times.

PEPLE, EDWARD,

The Prince Chap, Comedy, 3 Acts, Madison Square, Sept. 4, 1905, 6m. 6f. 114 times.

The Silver Girl, Comedy, 4 Acts, Wallack's, Oct. 14, 1907, 7m. 3f. 24 times.

The Littlest Rebel, Drama, 4 Acts, Liberty, Nov. 14, 1911, 16m. 3f. times.

The Call of the Cricket, Play, 3 Acts, Belasco, April 10, 1910, 4m. 4f. times.

The Spitfire, Melodramatic-Comedy, Acts, Lyceum, April 25, 1910, 7m. 3f. times.

The Girl, Comedy, 1 Act, Union Square, Oct. 14, 1912, 3m. (See Composers.)

PARRY, EDWARD,

What the Butler Saw, Farce, Acts, Col. Frederick Monalbot, Garrick, April 16, 1906, 9m. 7f. 16 times.

PASTON, GEORGE,

Nobody's Daughter, Drama, 4 Acts, New Theatre, Feb. 13, 1911, 5m. 6f. times.

PEABODY, JOSEPHINE PRESTON,

The Piper, Play, 4 Acts, New Theatre, Jan. 30, 1911, 14m. 10f. times.

PINERO, ARTHUR WING, (SIR),

Letty, Comedy, 4 Acts, Hudson, Sept. 12, 1904, 11m. 5f. 64 times.

A Wife Without a Smile, Farce, Acts, Criterion, Dec. 19, 1904, 5m. 4f. 15 times.

His House in Order, Comedy, 4 Acts, Empire, Sept. 3, 1906, 10m. 5f. 127 times.

Trelawny of the Wells, Comedietta, 4 Acts, (Revived) Empire, Jan. 1, 1911, 10m. 8f. times.

The Thunderbolt, Drama, 4 Acts, Lyric, Nov. 22, 1911, 10m. 10f. times.

The Thunderbolt, (Was played at) New Theatre, Nov. 12, 1910, 10m. 6f. times.

Mid-Channel, Play, 4 Acts, Empire, Jan. 31, 1910, 8m. 5f. times.

Preserving Mr. Panmure, Comedy, 4 Acts, Lyceum, Feb. 25, 1912, 8m. 6f. times.

(The following Plays are given for record merely, and have been presented before this period.)

The Times, Comedy, 4 Acts, 16m. 7f.

The Profligate, Play, 4 Acts, 7m. 5f.

The Hobby Horse, Comedy, 3 Acts, 10m. 5f.

Lady Bountiful, Play, 4 Acts, 8m. 7f.

The Cabinet Minister, Farce, 4 Acts, 10m. 9f.

Dandy Dick, Play, 3 Acts, 7m. 4f.

The Notorious Mrs. Ebbsmith, Drama, 4 Acts, 8m. 5f.

The Second Mrs. Tanqueray, Play, 4 Acts, 7m. 5f.

The Gay Lord Quex, Comedy, 5 Acts, 4m. 10f.

Iris, Drama, 5 Acts, 7m. 7f.

Sweet Lavender, Comedy, 3 Acts, 7m. 4f.

The Amazons.

The School-Mistress.

The Weaker Sex.

The Magistrate.

The Mind-the-Paint Girl, Comedy, 4 Acts, Lyceum, Sept. 9, 1912, 18m. 14f.

POLLOCK, CHANNING,

The Little Gray Lady, Play, Acts, Garrick, Jan. 22, 1906, 6m. 5f. 32 times.

Clothes. See Hopwood, Avery.

In the Bishop's Carriage, Play, 4 Acts, (Dram. from Novel of Miriam Michelson), Springfield, Mass., 1906, Grand Opera House, N. Y. City, Feb. 25, 1907, 11m. 7f. 8 times.

Such a Little Queen, Comedy, 4 Acts, Hackett, Aug. 31, 1909, 11m. 6f. times.

The Secret Orchard, Play, Acts, (From Novel of Agnes and Egerton Castle), Lyric, Dec. 16, 1907, 7m. 5f. 32 times.

170 THE INFLUENCE OF THE DRAMA

PAULDING, FREDERICK,

The Great Question, Play, 4 Acts, Majestic, Oct. 26, 1908, 9m. 6f. times.

Cousin Louisa, Farcical Comedy, 3 Acts, Daly's, April 30, 1906, 5m. 4f. 8 times.

PAULTON, HARRY and EDWARD,

The Other House, Fantastical Comedy, 3 Acts, Majestic, Aug. 30, 1907, 7m. 5f. 20 times.

(See Musical Plays.)

POTTER, PAUL,

Nancy Stair, Drama, 5 Acts, (From Novel of Elinor Macartney Lane), Criterion, March 15, 1905, 13m. 7f. 20 times.

Barbara's Millions, Comedy, 4 Acts, (French source), Savoy, Oct. 8, 1906, 5m. 5f. 14 times.

The Honor of the Family, Play, 4 Acts, (From Play by Emil Fabre), Hudson, Feb. 17, 1908, 11m. 3f. 104 times.

The Zebra, Farce, 3 Acts, (From French of Nancey and Armont), Garrick, Feb. 13, 1911, 9m. 4f. times.

PHILLIPS, DAVID GRAHAM,

The Worth of a Woman, Play, 4 Acts, Madison Square, Feb. 12, 1908, 5m. 3f. 21 times.

PHILLIPS, STEPHEN,

Paola and Francesca, Tragedy, 4 Acts, New Amsterdam, Oct. 1, 1906, 13m. 9f. 17 times.

Herod, Play, 3 Acts, Lyric, Oct. 26, 1909, 10m. 7f. times.

Ulysses, Tragedy, 4 Acts, Garden Theatre, September, 1903, 25m. 19f. 1 time.

POOLE, ERNEST,

None So Blind, Play, 4 Acts, Hackett, Feb. 3, 1910, 4m. 2f. times.

R.

ROBSON, MAY,

The Three Lights, Col. Charles T. Dazey; Comedy, 3 Acts, Bijou, Oct. 31, 1911, m. f. times.

ROBERTS, RHINEHART,

The Double Life, Drama, Acts, Bijou, Dec. 24, 1906, 9m. 3f. 12 times.

RINEHART, MARY ROBERTS,

Seven Days, Col. Avery Hopwood; Farce, 3 Acts, (From Novel When a Man Marries, by Mrs. Rinehart, Astor, Nov. 10, 1909, 6m. 4f. times.

Cheer Up.

RHODES, HARRISON,

A Gentleman from Mississippi, Col. Thomas A. Wise; Play, 4 Acts, Bijou, Sept. 29, 1908, 11m. 5f. times.

An Old New Yorker, Col. Thomas A. Wise; Play, 4 Acts, Daly's, April 3, 1911, 10m. 7f. times.

THE INFLUENCE OF THE DRAMA 171

- Modern Marriage, Comedy, 3 Acts, Bijou, Sept. 16, 1911, 6m. 7f. times.
- ROSENFELD, SYDNEY,
The Optimist, Comedy, 4 Acts, Daly's, April 23, 1906, 8m. 9f. 8 times.
The Aero Club, Comedy, 3 Acts, Criterion, Jan. 23, 1907, 11m. 6f. 22 times.
Children of Destiny, Play, 4 Acts, Savoy, Feb. 21, 1910, 6m. 5f. times.
(See also Authors of Musical Plays.)
- RALEIGH, CECIL,
The Sins of Society, Col. Henry Hamilton; Drama, 4 Acts, New York, Aug. 3, 1909, 11m. 10f. times.
(This gentleman has for years been a co-author of nearly all the sensational melodramas for which the Drury Lane, London, has become famous.)
- ROYLE, EDWIN MILTON,
The Squaw Man, Comedy Drama, 4 Acts, Wallack's, Oct. 23, 1905, 19m. 7f. 222 times.
The Struggle Everlasting, Modern Morality, Prologue and 3 Acts, Hackett, Sept. 26, 1907, 13m. 4f. 20 times.
- ROBERTSON, T. W.,
Caste, Comedy, 3 Acts, (Revived) Empire, April 25, 1910, 5m. 3f. times.
David Garrick, Comedy, 4 Acts, (Revived) Lyceum, Nov. 14, 1908, 9m. 4f. times.
- RAPHAEL, JOHN,
Madame X, Drama, Prologue and 3 Acts; (Trans. from Alexander Bisson), New Amsterdam, Feb. 2, 1910, 14m. 4f. times.
- ROSE, EDWARD E.,
The Way to Kenmare, Play, Fourteenth Street, Nov. 7, 1904, 6m. 3f. 49 times.
The Rosary, Play, 4 Acts, Garden, Oct. 24, 1910, 5m. 5f. times.
- RANKIN, ST. JOHN,
The Two Mr. Wetherbys, Play, 3 Acts, Madison Square, Aug. 23, 1906, 3m. 4f. 21 times.
- RAMSER, ALICIA,
John Hudson's Wife, Col. Rudolph de Cordova; Play, Acts, Weber's, Oct. 11, 1906, 9m. 5f. 27 times.
- RACEWARD, THOMAS,
Sunday, Drama, Acts, Hudson, Nov. 15, 1904, 8m. 3f. 79 times.
- RAILEY, THOMAS T.,
Baxter's Partner, Comedy, 3 Acts, Bijou, June 27, 1911, 7m. 3f. times.

172 THE INFLUENCE OF THE DRAMA

- RAIMUND, FERDINAND,
Der Verschwender, (The Spendthrift), Allegorical Play, 4 Acts, 8 Scenes; Irving Place, (Revived in German), Jan. 5, 1912, 15m. 6f. times.
- REID, JAMES HALLECK,
The Confession, Play, 3 Acts, Bijou, March 13, 1911, 12m. 2f. times.
- REDMOND, JOHANNA (Irish Playwright)
Falsely True, Drama, 1 Act, Maxine Elliott's, Dec. 20, 1911, 2m. 1f. times.
- RECHT, CHARLES,
The Clouds, Drama, 3 Acts, (Trans. from Jaroslov Kvapil), Bijou, May 15, 1911, 3m. 2f. times.
- RICHMAN, CHARLES,
The Revellers, Comedy, 4 Acts, Maxine Elliott's, Sept. 7, 1909, 11m. 10f. times.
- ROBINS, ELIZABETH,
Votes for Women, Play, 3 Acts, Wallack's, March 15, 1909, 4m. 4f. Suffragette Matinee.
- ROBINSON, LENNOX,
Satirical Play, 3 Acts, Maxine Elliott's, Dec. 18, 19 , 4m. 4f. times.
- ROLLETT, GEORGE,
The Money Makers, Comedy, 3 Acts, Liberty, Jan. 16, 1905, 8m. 4f. 14 times.
- ROOT, IVY ASHTON,
The Greater Love, Play, 4 Acts, Madison Square, March 19, 1906, 12m. 5f. 31 times.
Live Wires, 1 Act, Fifth Avenue, May 1, 1912, 4m. 1f.
- ROSTAND, EDMOND,
Chantecler, Play, 4 Acts, (Adapted by Louis N. Parker), Knickerbocker, Jan. 23, 1911, 20m. 10f. times.
The Lady of Dreams (La Princess Lointaine), Romance, 4 Acts, (Adapted by Louis N. Parker), Hudson, Feb. 28, 1912, 21m. 3f. times.
- ROESSLER, KARL,
Die Fünf Frankforter, (The Five Franfurters), Comedy, 3 Acts, Irving Place, October, 1912.
- ROBERTS, THEODORE,
The Sheriff of Shasta, 1 Act Play, Fifth Avenue, Sept. 23, 1912, 3m. 2f.

S.

- STANTON, FRANK,
The Inferior Sex, Comedy, 3 Acts, Daly's, Jan. 24, 1910, 3m. 1f. times.

THE INFLUENCE OF THE DRAMA 173

SCHONHERR, CARL,

Glaube and Helmath (Faith and Country), Tragedy, 3 Acts, Irving Place, (In German), Feb. 7, 1912, 14m. 3f. times.

SMITH, WINCHELL,

Brewster's Millions, Col. Byron Ongley, Play, 4 Acts, (Dram. Novel of George Barr McCutcheon), New Amsterdam, Dec. 31, 1906, 11m. 4f. 179 times.

Via Wireless. See Armstrong, Paul.

The Fortune Hunter, Comedy, 4 Acts, Gaiety, Sept. 4, 1909, 17m. 3f. times.

The Only Son, Play, 3 Acts, Gaiety, Oct. 16, 1911, m. f. times.

Love Among the Lions, Farcical Romance, 4 Acts, (Founded on Novel by F. Anstey), Garrick, Aug. 8, 1910, 9m. 4f. times.

Bobby Burnitt, Comedy, 4 Acts, (From Novel of George Randolph Chester), Republic, Aug. 22, 1910, 16m. 3f. times.

SAYRE, THEODORE BURT,

Edmund Burke, Romantic Drama, 4 Acts, Majestic, Oct. 2, 1905, 8m. 5f. 28 times.

Eileen Asthore, Romantic Drama, 4 Acts, New York, Oct. 22, 1906, m. f. 24 times.

The Commanding Officer, Melodrama, 4 Acts, Savoy, Dec. 27, 1909, 8m. 5f. times.

O'Neill of Derry, Romantic Drama, 4 Acts, Liberty, Nov. 25, 1907, m. f. 33 times.

SUTRO, ALFRED,

The Walls of Jericho, Comedy, 4 Acts, Savoy, Sept. 25, 1905, 9m. 8f. 157 times.

The Facinating Mr. Vanderveldt, Comedy, Acts, Daly's, Jan. 22, 1906, 6m. 6f. 44 times.

The Price of Money, Play, 4 Acts, Garrick, Aug. 29, 1906, 6m. 7f. 42 times.

John Glayde's Honor, Play, 4 Acts, Daly's, Dec. 23, 1907, 7m. 5f. 16 times.

The Builder of Bridges, Play, 4 Acts, Hudson, Oct. 26, 1909, 5m. 4f. times.

The Perplexed Husband, Comedy, 4 Acts, Empire, Sept. 2, 1912, 3m. 4f.

STEWART, GRANT,

Caught in the Rain. See Collier, William.

The Inspector from Kansas, Comedy, 1 Act, Fifth Ave., July 15, 1912, 2m. 1f.

The Come On, 1 Act, 5th Ave., June 3, 1912, 3m. 1f.

SHIKO, W. (Japanese),

A Japanese Lady, Japanese Playlet, 1 Act (In Japanese), Berkeley Lyceum, Nov. 5, 1907, 23 times.

174 THE INFLUENCE OF THE DRAMA

SHAW, GEORGE BERNARD,

How He Lied to Her Husband, Comediette, 1 Act, Berkeley Lyceum, Sept. 26, 1904, 2m. 1f. 8 times.

You Never Can Tell, Comedy, Acts, Garrick, Jan. 9, 1905, 6m. 3f. 129 times.

Man and Superman, Comedy, 3 Acts, Hudson, Sept. 5, 1905, 6m. 5f. 192 times.

John Bull's Other Island, Play, 4 Acts, Garrick, Oct. 10, 1905, 10m. 2f. 13 times.

Cashel Byron's Profession, Comedy, 3 Acts, (Adaptation made by Stanislaus Stange), Daly's, Jan. 8, 1906, 8m. 6f. 16 times.

Caesar and Cleopatra, History, 4 Acts, New Amsterdam, Oct. 30, 1906, 12m. 4f. 49 times.

Captain Brassbound's Conversion, Play, 3 Acts, Empire, Jan. 28, 1907, 13m. 1f. 14 times.

Widowers' Houses, Comedy, 3 Acts, Herald Square, March 7, 1907, 6m. 2f. 16 times.

The Showing Up of Blanco Posnet, Melodrama, 1 Act, Maxine Elliott's, (Irish Players), Nov. 23, 1911, 7m. 6f. times.

The Devil's Disciple, Melodrama, 3 Acts, Produced in London, 1907. (Played in America in repertory of late Richard Mansfield.)

Candida, Play, Berkeley Lyceum, Dec. 11, 1907, 30 times.

Mrs. Warren's Profession, Grand Opera House, May 20, 1908, 8 times.

Fanny's First Play, 3 Acts, Comedy, Sept. 16, 1912, 12m. 5f.

SUTHERLAND, EVELYN GREENLEAF,

The Road to Yesterday. See Dix, Beulah M.

The Lilac Room, Col. Beulah M. Dix, Comedy, Acts, Weber's, April 3, 1907, 7m. 5f. 4 times.

Monsieur Beaucaire. See Tarkington, Booth.

STANGE, STANISLAUS,

Divorce, Play, 3 Acts, Lyric, Nov. 29, 1909, 4m. 5f. times.
(See Musical Plays.)

The School for Husbands, Comedy, 4 Acts, Wallack's, April 3, 1905, 8m. 6f. 48 times.

SHELDON, EDWARD,

Salvation Nell, Play, 3 Acts, Hackett's, Nov. 17, 1908, 12m. 9f. times.

The Nigger, Play, 3 Acts, New Theatre, Dec. 4, 1909, 9m. 3f. times.

The Boss, Play, 4 Acts, Astor, Jan. 30, 1911, 13m. 4f. times.
The High Road.

SMITH, ALICE M.,

The Strength of the Weak, Col. Charlotte Thompson; Play, 4 Acts, Liberty, April 17, 1906, 8m. 8f. 27 times.

SMITH, GEORGE TOTTEN,

The Other Fellows, Farce, 3 Acts, Bijou, Oct. 31, 1910, 6m. 4f. times.

STOKES, JOHN,

Between Trains, Sketch, 1 Act, Fifth Ave., May 13, 1912, 1m. 2f.

SMITH, HARRY JAMES,

Mrs. Bumpstead-Leigh, Comedy, 3 Acts, Lyceum, April 3, 1911, 6m. 6f. times.

SELWYN, EDGAR,

It's All Your Fault, Farce, 3 Acts, Savoy, April 2, 1905, 7m. 4f. 31 times.

Father and Son, Play, 4 Acts, Majestic, Sept. 24, 1908, 9m. 6f. times.

Pierre of the Plains, Play, 4 Acts, (Dram. from Sir Gilbert Parker's Novel), Hudson, Oct. 12, 1908, 11m. 2f. times.

I'll Be Hanged If I Do, Col. William Collier; Farce, 3 Acts, Comedy, Nov. 29, 1910, 18m. 7f. times.

The Arab, Play, 4 Acts, Lyceum, Sept. 20, 1911, 18m. 5f. times.

The Country Boy, Comedy, 4 Acts, Liberty, Aug. 30, 1910, 8m. 8f. times.

(See Composers.)

SYNGE, JOHN WELLINGTON, (Irish Playwright)

The Well of the Saints, Comedy, 3 Acts, Maxine Elliott's, Nov. 23, 1911, 6m. 4f. times.

The Playboy of the Western World, Comedy, 3 Acts, Maxine Elliott's, Nov. 27, 1911, 6m. 5f. times.

Rider's to the Sea, Tragedy, 1 Act, Maxine Elliott's, Dec. 4, 1911, 4m. 5f. times.

The Shadow of the Glen, Play, 1 Act, Maxine Elliott's, Dec. 15, 1911, 3m. 1f. times.

SUDERMANN, HERMANN,

Fires of St. John, (Johannesfeuer), Drama, Daly's, Nov. 28, 1904, 4m. 5f., (First time played in America) 8 times.

(Revived at Daly's, 1908.)

John the Baptist, Tragedy, 5 Acts, Lyric, Jan. 21, 1907, 13m. 7f. 8 times.

Das Blumenboot (The Flower Boat), Drama, Irving Place, (In German), April 22, 1907, 6 times.

SCHNITZLER, ARTHUR,

The Reckoning, Drama, 3 Acts, Berkeley Lyceum, Feb. 12, 1907, 4m. 3f. 72 times.

The Legacy, Drama, 1 Act, (Trans. by Mary L. Stephenson), Empire, March 14, 1912, 6m. 8f. Matinee of American Academy of Dramatic Arts.

176 THE INFLUENCE OF THE DRAMA

The Affairs of Anatol, Sequence of Episodes, 5 Acts, Little Theatre, Oct. 14, 1912, 4m. f.

SKINNER, CHARLES M.,

The Harvester, Drama, Acts, (Trans. from French of Jean Richepin), Lyric, Oct. 10, 1904, 8m. 3f. 32 times.

SHELDON, H. S.,

The Havoc, Play, 3 Acts, Bijou, Jan. 9, 1911, 3m. 1f. times.

SHIPMAN, SAMUEL,

The Spell, Drama, 3 Acts, Majestic, Sept. 16, 1907, 8m. 3f. 24 times.

Elevating a Husband. See Lipman, Clara.

A Man and His Wife, Play, 4 Acts, Grand Opera House, Jan. 15, 1912, 9m. 4f. times.

SIMPSON, J. PELGRAVE,

Court Cards, Play, 2 Acts, Empire, Feb. 26, 1909, Matinee.

A Scrap of Paper, (Trans. from Sardou).

SHOENAU, MAX,

Haben Sie Nichts Zu Verzollen? (Have You Nothing To Declare?), (Trans. into German from Vous N'avez Rien à Declarer? of Maurice Hennequin and Pierre Veber), Farce, 3 Acts, Irving Place (In German), Jan. 11, 1912, 8m. 5f. times.

SAMUELS, MAURICE V.,

The Conflict, Drama, 4 Acts, Garden, March 29, 1909, 5m. 4f. times.

SELBY, CHARLES,

The Marble Heart, Play, 5 Acts, Academy of Music, May 17, 1909, 15m. 11f. times.

SOPHOCLES,

Oedipus Rex, Drama, Irving Place, (German), Aug. 21, 1910. 8m. 6f. times.

STAPLETON, JOHN,

A Gentleman of Leisure, Col. P. G. Wodehouse; Comedy, 4 Acts, Playhouse, Aug. 24, 1911, 16m. 2f. times.

STRONG, AUSTIN,

The Toymaker of Nuremberg, Play, 3 Acts, Garrick, Nov. 25, 1907, 17m. 8f. 24 times.

The Little Father of the Wilderness, Col. Lloyd Osbourne; Comedy, 1 Act, Criterion, April 16, 1906, 6m. 1f. times.

SIMS, GEORGE R.,

The Lights o' London, Drama, 4 Acts, (Revived) Lyric, May 1, 1911, 25m. 7f. times.

SNYDER, REV. JOHN M.,

As Ye Sow, Drama, 4 Acts, Garden, Dec. 25, 1905, 10m. 10f. 34 times.

SHAKESPEARE, WILLIAM,

Romeo and Juliet, Tragedy, 5 Acts, Knickerbocker, Oct. 17,

THE INFLUENCE OF THE DRAMA 177

- 1904, 17m. 5f. times.
 Much Ado About Nothing, Comedy, 5 Acts, Knickerbocker, Nov. 1, 1904, 15m. 5f. times.
 Richard III, Tragedy, 6 Acts, Princess, Dec. 5, 1904, 12m. 5f. times.
 The Winter's Tale, Comedy, 5 Acts, Knickerbocker, Dec. 26, 1904, 12m. 3f. times.
 A Midsummer Night's Dream, Fantasy, 5 Acts, Astor, Sept. 21, 1906, 15m. 11f. times.
 Cymbeline, Historical Play, 6 Acts, Astor, Oct. 22, 1906, 15m. 4f. times.
 King Lear, Tragedy, 5 Acts, Academy of Music, 1906, 15m. 3f. times.
 Merchant of Venice, Comedy, 5 Acts, Bijou, Feb. 17, 1908, 14m. 3f. 8 times.
 Richard III, Tragedy, 6 Acts, Bijou, Feb. 24, 1908, 21m. 4f. 8 times.
 King John, Tragedy, 7 Acts, New Amsterdam, March 8, 1909, 16m. 7f. times.
 Hamlet, Tragedy, 5 Acts, Academy of Music, May, 1909.
 Romeo and Juliet, 5 Acts, Academy of Music, May, 1909.
 Merchant of Venice, 5 Acts, Academy of Music, May, 1909.
 Twelfth Night, 5 Acts, Academy of Music, May, 1909.
 Taming of the Shrew, 5 Acts, Academy of Music, May, 1909.
 Antony and Cleopatra, Tragedy, 5 Acts, New Theatre, Nov. 8, 1909, 19m. 4f. times.
 Macbeth, Tragedy, 6 Acts, Broadway, Dec. 5, 1910, 23m. 5f. times.
 King Lear, Tragedy, 5 Acts, Daly's, April 17, 1911, 15m. 3f. times.
 Twelfth Night, Comedy, 5 Acts, New Theatre, Jan. 26, 1910, 15m. 3f. times.
 The Winter's Tale, Play, 5 Acts, New Theatre, Mar. 28, 1910, 17m. 8f. times.
 The Merry Wives of Windsor, Comedy, 5 Acts, New Theatre, Nov. 7, 1910, 17m. 4f. times.
 Henry V., Daly's, Sept. 30, 1912, 3m. 5f. (Lewis Waller's production with himself as star.)
 Hamlet, Tragedy (Revised by Ian MacLaren), Wallack's, April 23, 14m. 4f.
 Julius Caesar, Lyric, Nov. 4, 1912, 22m. 3f. (Booth Version.)
SHIPMAN, LOUIS EVAN,
 The Crossing. See Churchill, Winston.
 On Parole, Play, 4 Acts, Majestic, Feb. 25, 1907, 8m. 4f. 32 times.
 The Grain of Dust, Drama, 4 Acts, (From Novel of David Graham Phillips), Criterion, Jan. 1, 1912, 8m. 4f. times.

178 THE INFLUENCE OF THE DRAMA

SHEPARD, ELIZABETH LEE,

The Red Carnation, Melodrama, 4 Acts, Yorkville, March 13, 1905, 8m. 8f. 11 times.

STEELL, WILLIS,

The Firm of Cunningham, Comedy, 3 Acts, Madison Square, April 18, 1905, 5m. 4f. 31 times.

SARDOU, VICTORIEN,

Divorçons, Comedy, 3 Acts, Wallack's, April 15, 1907, 7m. 5f. 83 times.

The Sorceress, Drama, 5 Acts, New Amsterdam, Oct. 10, 1904, 5m. 4f. 36 times.

SWAN, MARK,

Just Like John. See Broadhurst, George.

STEPHENSON, B. C.,

The Passport, Farce, 3 Acts, Col. W. Yardley, Princess, Feb. 10, 1905, 8m. 5f. 6 times.

SYMONS, ARTHUR,

Electra, Drama, (Trans. from Hugo von Hofmannsthal's version of the Greek Drama), Garden, Feb. 11, 1908, 7m. 11f. 9 times.

ST. JOHN, CHRISTOPHER,

The Good Hope, Play, 4 Acts, (Trans. from the Dutch of Heijermans) Empire, Feb. 4, 1907, 10m. 8f. 8 times.

SPOONER, CECIL,

One Day, Drama, 4 Acts, (From Novel of Elinor Glyn), Metropolis, March 11, 1912, 14m. 7f. 11 times.

A Girl in Pawn, 1 Act, Metropolis, July 8, 1912, 6m. 2f.

The Price She Paid, Play, 4 Acts, (Revised from Louis Lip-sky and Avon Ross), Metropolis, June 17, 1912, 5m 3f.

STRINDBERG, AUGUST,

The Father, (Trans. by Edith and Warner Oland), Drama, 3 Acts, Berkeley, April 19, 1912, 5m. 3f.

STURGIS, GRANVILLE FORBES,

The Rag Doll's Party, 1 Act Farce, 3m. 11f. Published by Walter H. Baker & Co., Boston, Mass.

Papa Pettingill, (French of Labiche and Martin), Farce, 4 Acts, 10m. 2f. Above Publisher.

The Fatal Pill, 1 Act Playlet, Harlem Opera House, Oct. 2, 1911, 2m. 2f. 12 times.

Two of a Kind, 1 Act Drama, Harlem Opera House, Jan. 8, 1912, 2m. 1f. 12 times.

Madame, 1 Act Sketch, Hotel Astor, Feb. 15, 1910, 3m. 1f.

A College Joke, 1 Act Play, Hotel Waldorf-Astoria, April 26, 1909, 3m.

The Butcher's Daughter, 1 Act Sketch, Greenpoint Y. M. C. A., Brooklyn, Dec. 1, 1908, 3m. 1f.

The Girl from Missouri, Melodrama, 4 Acts, 7m. 2f. Several seasons on road.

THE INFLUENCE OF THE DRAMA 179

Our Circus, Entertainment used by Clubs and Y. M. C. A. all over the country.

Our Mary, 1 Act, Various Theatres, 1m. 1f.

T.

TARKINGTON, BOOTH, and WILSON, HARRY LEON,
The Man From Home, Play, 4 Acts, Astor, Aug. 17, 1908, 11m.
3f. times.

Springtime, Play, 3 Acts, Liberty, Oct. 19, 1909, 7m. 5f.
times.

Your Humble Servant, Play, 4 Acts, Garrick, Jan. 3, 1910, 8m.
3f. times.

Cameo Kirby, Play, 4 Acts, Hackett, Dec. 20, 1909, 8m. 5f.
times.

Getting a Polish, Comedy, 3 Acts, Wallack's, Nov. 7, 1910, 9m.
5f. times.

Monsieur Beaucaire, Col. E. G. Sutherland, Romantic Comedy,
4 Acts, 5 Scenes, Daly's (Revived), March 11, 1912, 11m. 8f.
times.

THOMAS, AUGUSTUS,

Mrs. Leffingwell's Boots, Comedy, 3 Acts, Savoy, Jan. 11,
1905, 6m. 5f. 127 times.

The Education of Mr. Pipp, Satirical Comedy, Liberty, Feb.
20, 1905, 7m. 4f. 78 times.

De Lancey, Comedy, 3 Acts, Empire, Sept. 4, 1905, 10m. 4f. 68
times.

The Embassy Ball, Comedy, Acts, Daly's, March 5, 1906,
7m. 3f. 48 times.

The Ranger, Play, 4 Acts, Wallack's, Sept. 2, 1907, 14m. 4f.
32 times.

The Witching Hour, Play, 4 Acts, Hackett, Nov. 18, 1907, 9m.
3f. 212 times.

The Harvest Moon, Play, 4 Acts, Garrick, Oct. 18, 1909, 6m.
4f. times.

As a Man Thinks, Play, 4 Acts, Nazimova's 39th Street, March
13, 1911, 9m. 4f. times.

The Model, Comedy, Harris Theatre, Aug. 31, 1912, 9m. 5f.

THOMAS, A. E.,

What the Doctor Ordered, Comedy, 3 Acts, Astor, Sept. 20,
1911, m. f. times.

The Rainbow, Comedy, 3 Acts, Liberty, March 11, 1912, 7m.
6f. times.

Her Husband's Wife, Comedy, 3 Acts, Garrick, May 9, 1910,
3m. 4f. times.

TURNBULL, MARGARET,

Classmates. See De Mille, William C.

TRIMBLE, JESSIE,

The Wedding Day, Play, 3 Acts, Hackett, Dec. 10, 1909, 4m. 2f.
times.

180 THE INFLUENCE OF THE DRAMA

TULLY, MAY, and BULGER, BOZEMAN,

The Late Mr. Allen, Comedy, 1 Act, Union Square, Aug. 15, 1912, 1m. 3f.

THOMPSON, CHARLOTTE,

The Strength of the Weak. See Smith, Alice M.

The Awakening of Helena Ritchie, Play, 4 Acts, Savoy, (Dram. of Novel of Margaret Deland), Sept. 20, 1909, 6m. 3f. times.

Rebecca of Sunnybrook Farm, Col. Kate Douglas Wiggin, Play, 4 Acts (From Novel), Republic, Oct. 3, 1910, 4m. 9f. times

TULLY, RICHARD WALTON,

The Bird of Paradise, Hawaiian Play, 3 Acts, 5 Scenes, Daly's, Jan. 8, 1912, 14m. 11f. times.

Col. in The Rise of the Rancho.

TURNER, CELIE ELLIS,

Who's Safe? Comedy, 3 Acts, Carnegie Lyceum, Dec. 22, 1911, 5m. 5f. Matinee.

TURNBULL, McPHERSON,

Genesee of the Hills, Play (From Novel of Marah Ellis Ryan, As Told in the Hills), Astor, Feb. 11, 1907, m. f. 26 times.

TAYLOR, TOM,

The Fools Revenge, Drama, 5 Acts, (Revived), New Amsterdam, Dec. 12, 1905, 8m. 4f. times.

Our American Cousin, Comedy, 4 Acts, (Revived), Lyric, Jan. 27, 1908, 9m. 7f. 51 times.

TALBOT, HAYDEN,

The Truth Wagon, Comedy, 3 Acts, Daly's, Feb. 26, 1912, 9m. 4f. times.

TEMAYNE and HALL,

The Brailsley Diamond, Farce, 3 Acts, Madison Square, Jan. 9, 1906, m. f. 32 times.

THOMPSON, MRS. VANCE,

The Lady Shore, Col. Lena R. Smith, Romantic Drama, 4 Acts, Hudson, March 28, 1905, 12m. 6f. 16 times.

TREVOR, MAJOR PHILIP,

Under the Greenwood Tree, Pastoral Play, 1 Act, Garrick, Dec. 25, 1907, 2m. 5f. 44 times.

U.

UNGER, GLADYS,

Love Watches, Comedy, 4 Acts, (Trans. from French of De Flers and Caillavet), Lyceum, Aug. 27, 1908, 7m. 10f. times.

Inconstant George, Comedy, 3 Acts, (Trans. from French of De Flers and Caillavet), Empire, Sept. 29, 1909, 7m. 7f. times.

The Marionettes, Comedy, 4 Acts, (Trans. from French of Pierre Wolff), Lyceum, Dec. 5, 1911, 8m. 4f. times.

After the Opera, Play, 1 Act, (From French), Berkeley Lyceum, 1907, m. f. times,

THE INFLUENCE OF THE DRAMA 181

(For other Translations made by Miss Unger see other French Playwrights in this List.)

V.

VEBER, PIERRE,

Brother Jacques. See Bernstein, Henri.

VALENTINE, JOHN,

The Stronger Sex, Comedy, 3 Acts, Weber's, Nov. 23, 1908,
5m. 8f. times.

VEILLER, BAYARD,

The Primrose Path, Drama, 4 Acts, Majestic, May 6, 1907,
6m. 9f. 16 times.

Within the Law, Play, 4 Acts, Eltinge's 42nd St., Sept. 11,
1912, 15m. 5f.

VIELE, HERMAN KNICKERBOCKER,

The House of Silence, Play, Prologue and 3 Acts, Savoy, Jan.
23, 1906, 7m. 4f. 4 times.

VON ENDE, AMELIA,

The Wages of War, Drama, 3 Acts (From German of Wilhelm
Shaueimann and J. Wegand), Empire, March 12, 1909, Matinee.

VON MOSER, GUSTAV,

The Temptress, Comedy, 1 Act, (Trans. from German by Flor-
ence Beryl), Empire, American Academy of Dram. Arts, March
12, 1912, 3m. 2f. Matinee.

VROOM, EDWARD,

The Luck of MacGregor, Drama, 4 Acts, Garden, April 20,
1908, 12m. 2f. 8 times.

W.

WILDE, OSCAR,

Mr. and Mrs. Davenport, Play, 4 Acts, Hackett, Feb. 23, 1910,
5m. 6f. times.

Salôme, Drama, 1 Act, Berkeley Lyceum, Nov. 14, 1905, 1 per-
formance.

WILSON, FRANCIS,

The Bachelor's Baby, Comedy-Farce, 3 Acts, Criterion, Dec.
21, 1909, 6m. 5f. times.

WISE, THOMAS A.,

A Gentleman from Mississippi. See Rhoades, Harrison.

An Old New Yorker. See Rhoades, Harrison.

WALTER, EUGENE,

The Undertow, Drama, 4 Acts, Harlem Opera House, April
22, 1907, 16m. 3f. 12 times.

Paid in Full, Play, 4 Acts, Astor, Feb. 25, 1908, 4m. 3f. 95
times.

The Wolf, Melodrama, 3 Acts, Lyric, April 27, 1908, 5m. 1f. 33
times.

182 THE INFLUENCE OF THE DRAMA

- Just a Wife, Play, 4 Acts, Belasco, Feb. 1, 1910, 4m. 2f. times.
- Boots and Saddles. (Inserted merely for record).
- The Trail of the Lonesome Pine, Drama, 4 Acts, (Dram. from Novel of John Fox, Jr.), New Amsterdam, Jan. 29, 1912. 6m. 3f. times.
- The Easiest Way, Drama, 4 Acts, Stuyvesant, February 1, 1909, 3m. 3f. times.
- Fine Feathers.
- WARNER, ANNE,
The Rejuvenation of Aunt Mary, Comedy, 3 Acts, (From Novel of same name by Miss Warner), Garden, Nov. 12, 1907, 8m. 6f. 56 times.
- WESTERVELT, LEONIDAS,
The Fortunes of the King. See Doremus, Mrs. Chas. A.
- WHARTON, ANTHONY P.,
Irene Wycherley, Play, 3 Acts, Astor, Jan. 20, 1908, 5m. 8f. 39 times.
- WILCOX, ELLA WHEELER,
Mizpah, Play, 4 Acts, Col. Luscombe Searelle, Academy of Music, Sept. 24, 1906, 6m. 5f. 24 times.
- WILSTACH, PAUL,
Thais, Drama, 3 Acts, (Founded on Romance by Anatole France) Criterion, March 14, 1911, 20m. 10f. times.
- WILLIAMS, JESSIE LYNCH,
The Stolen Story, Play, Acts, Garden, Oct. 2, 1906, 17m. 4f. 15 times.
- WODEHOUSE, P. G.,
A Gentleman of Leisure. See Stapleton, John.
- WOOLF, EDGAR ALLEN,
The Vampire, Col. George Sylvester Vioreck; Drama, 3 Acts, Hackett, Jan. 18, 1909, 6m. 2f. times.
- My Error, Satire, 1 Act, Fifth Ave., Aug. 12, 1912, 1m. 1f.
- Little Mother, Play, 1 Act, Fifth Ave., Sept. 2, 1912, 3m. 1f.
- WOOD, DOUGLAS J.,
The Drone. See Bolton, Guy.
- WORMLEY, KATHARINE PRESCOTT,
The Misanthrope, Comedy, 5 Acts, (Trans. from Molière), New Amsterdam, April 10, 1905, 8m. 4f. times.
- WYATT, FRANK,
Mrs. Temple's Telegram, Farce, 3 Acts, Madison Square, (Revived), Feb. 1, 1905, 5m. 4f. 86 times.
- WINSLOW, HERBERT HALL,
The Spellbinder, Comedy, 3 Acts, Col. Charles Dickinson; Herald Square, Sept. 5, 1904, 15m. 5f. 16 times.
- WEDEKIND, FRANK,
Fruchlings Erwachen, (The Awakening of Spring), Tragedy, 3

THE INFLUENCE OF THE DRAMA 183

- Acts, 15 Scenes, Irving Place, (In German), March 22, 1912, 16m. 6f. times.
- WELLS, LEILA BURTON,
Sold for Money, Play, 3 Acts, Metropolis, Sept. 23, 1912, 8m. 7f. 12 times.
- WEBSTER, HENRY KITCHELL,
June Madness, Play, 3 Acts, Fulton, Sept. 26, 1912, 4m. 4f.
- WILSON, W. CRONIN,
The Great Game, Drama, 1 Act, Daly's, May 16, 1912, 3m.
The First Affair, Pantomime Dance, Music by W. Leonard Chalk, Winter Garden, Nov. 2, 1912, 1m. 1f.
- WHITE, JESSIE BRAHAM,
Snow White, Fairy Tale (from Grimm Bros.) Little Theatre, Nov. 7, 1912, 13m. 12f.

Y.

- YEATS, WILLIAM BUTLER, (Irish Playwright)
Cathleen Ni Houlihan, Play, 1 Act, Hudson, 1905, 3m. 3f. Matinee.
Teigue the Fool, Hudson, 1905, Matinee.
Kathleen Ni Houlihan, Play, 1 Act, Maxine Elliott's, Dec. 1, 1911, 3m. 3f. times.
The Hour Glass, Play, 1 Act, Hudson, Feb. 21, 1904, 3m. 3f. 3 times.
A Pot of Broth, Play, 1 Act, 2m. 1f.
The Countess Cathleen, Play, 4 Acts, 8m. 3f. Madison Square, March 28, 1905, 2 times.
- YOUNG, RIDA JOHNSON,
Brown of Harvard, Play, 4 Acts, Princess, Feb. 26, 1906, 24m. 4f. 187 times.
The Boys of Company B, Comedy, 3 Acts, Lyceum, April 8, 1907, 14m. 4f. 105 times.
Glorious Betsy, Play, 4 Acts, Lyric, Sept. 7, 1908, 10m. 5f. times.
The Lottery Man, Comedy, 3 Acts, Bijou, Dec. 6, 1909, 4m. 5f. times.
Macushla, Romantic Comedy, 4 Acts, Grand Opera House, Feb. 5, 1912, 7m. 4f. times.
- YOUNG, WILLIAM,
A Japanese Nightingale, Drama, (Founded on Book of Onoto Wotanna), Daly's, 1905.
Ben-Hur, Drama, 6 Acts, 14 Scenes, (Dram. from Novel of Gen. Lew Wallace), New Amsterdam, Dec. 23, 1911, (Revived), 17m. 5f. times.

Z.

- ZANGWILL, ISRAEL,
Children of the Ghetto, (Played in Yiddish,) People's, 1904,

184 THE INFLUENCE OF THE DRAMA

The Serio-Comic Giverness, Comedy, 4 Acts, New Lyceum, Sept. 13, 1904, 11m. 17f. 41 times.

Jinny the Carrier, Comedy, 4 Acts, Criterion, April 10, 1905, 6m. 3f. 21 times.

Nurse Marjorie, Comedy, 4 Acts, Liberty, Oct. 3, 1906, 8m. 3f. 49 times.

The Melting Pot, Drama, 4 Acts, Comedy, Sept. 6, 1909, 5m. 4f. times.

OTHER PLAYS NOT ARRANGED BY AUTHORS

PROGRESSIVE STAGE SOCIETY.

(Berkeley Lyceum, Nov. 14, 1905.)

The Revolt, Play, 1 Act, Villiers de l'Isle Adam.

On the Road, 1 Act, Clara Ruge.

Salôme, 1 Act, Oscar Wilde.

MME. GABRIELLE REJANE'S REPERTORY.

(Lyric Theatre, 1904.)

La Passerelle,

La Robe Rouge, Eugene Brieux, Nov. 14, 1904, 3 times.

L'Hirondelle, M. Dario Niccodem, Nov. 16, 1904, 2 times.

Amoreuse, George de Porto Riche, Nov. 7, 1904, 4 times.

La Parisienne, Nov. 17, 1904, 2 times.

La Petite Marquise, Nov. 30, 1904, 1 time.

Lolotte, Nov. 7, 1904, 4 times.

The Scarlet Lily, 1 Act, March 22, 1907, Matinee, American Academy Dramatic Acts.

The Spark, 1 Act, March 22, 1907, Matinee, American Academy Dramatic Arts.

The Marriage of Kitty, (From French La Passerelle), Farce, Hudson.

Frank Glynn's Wife, 1 Act, Garrick, Oct. 7, 1904, Matinee, Stanhope-Wheatcroft Dramatic Students.

Love in Idleness, 1 Act, Garrick, Oct. 7, 1904, Matinee, Stanhope-Wheatcroft Dramatic Students.

Beyond, Mystical Play, Chickering Hall, Boston, Mass., Oct. 6, 1904.

Mary, Mary, Quite Contrary, (From Pattes de Mouche of Sardou), Garrick, Dec. 25, 1905, 6m. 5f. 30 times.

MME. SARA BERNHARDT'S REPERTORY.

(Globe Theatre, December, 1910.)

La Dame Aux Camélias, Dumas fils.

Le Procès de Jeanne d'Arc.

La Sorcière, Victorien Sardou.

La Femme X.

Les Bouffons, Edmond Rostand.

L'Aiglon, Edmond Rostand.

La Samaritaine.

La Tosca, Victorien Sardou.

La Beffa.

Sapho, Alphonse Daudet.

AUTHORS OF BOOKS OF MUSICAL PLAYS

A.

ADE, GEORGE,

The Sho-Gun, Comic Opera; Music, Gustave Luders; Wallack's, Oct. 10, 1904, 9m. 5f. times.

The Fair Co-Ed, Musical Comedy, 3 Acts; Music, Gustav Luders; Knickerbocker, Feb. 1, 1909, 10m. 5f. times.

The Old Town, Musical Play, 2 Acts; Music, Gustav Luders; Globe, Jan. 10, 1910, 8m. 5f. times.

(See Dramatists.)

AMBIENT, MARK,

The Arcadians, Col. A. M. Thompson; Musical Play, 3 Acts; Lyrics, Arthur Wimpers; Music, Lionel Monckton and Howard Talbot; Liberty, Jan. 17, 1910, 8m. 11f. times.

ANDERSON, ARTHUR,

Two Little Brides, Musical Comedy, 2 Acts, Book, Lyrics, Arthur Anderson, James T. Powers, Harold Atteridge (German of Wilmert Wilhelm,) Music, Gustave Kerker, Casino, Apr. 23, 1912, 14m. 5f.

ANTHONY, EARLE C.,

The Pearl Maiden; Col. Arthur T. Kales; Musical Play, 3 Acts; Music, Harry Ruracher; New York, Jan. 22, 1912, 12m. 3f. times.

AUDRAN,

The Mascot, Light Opera, New Amsterdam, April 12, 1909, 9m. 11f. times.

ADAMS, FRANK,

The Land of Nod, Col. Will Hough; Extravaganza, 2 Acts; Music, Joseph E. Howard and Victor Herbert; Lyrics by Joseph V. Hobart; New York, April 1, 1907, 7m. 5f. 17 times.

The Girl Question. See Hough, William M.

The Goddess of Liberty, Musical Play, 3 Acts; Col. William M. Hough; Music, Joseph Howard; Weber's, Dec. 22, 1909, 10m. 5f. times.

A Stubborn Cinderella. See Hough, William M.

B.

BRENNER, S. M.,

The Girl and the Governor, Comic Opera, 2 Acts; Music, Julian Edwards; Manhattan, Feb. 4, 1907, 7m. 8f. 26 times.

BAKER, R. MELVILLE,

Girls Will Be Girls, Col. Joseph Hart; Just Nonsense; Fourteenth Street, Aug. 29, 1904, 10m. 5f. 34 times.

Miss Pocohontas. See Barnett, R. A.

THE INFLUENCE OF THE DRAMA 187

BLETHEN, JOSEPH,

The Alaskan, Comic Opera, Prologue and 2 Acts; Music, Harry Girard; Knickerbocker, Aug. 12, 1907, 7m. 4f. 29 times.

BOWERS, ROBERT HOOD,

A Certain Party, Musical Farce, 3 Acts, Wallack's, April 24, 1911, 15m. 11f. times.

BURNSIDE, R. H.,

The Tourists, Musical Comedy, 2 Acts; Music, Gustave Kerker; Majestic, Aug. 25, 1906, 7m. 4f. 132 times.

My Lady's Maid, Col. Edward Paulton; Musical Play, 2 Acts, (From Paul Rubens and Percy Greenbank); Lyrics, Paul Reubens and Percy Greenbank; Music, Paul Rubens; Casino, Sept. 20, 1906, 13m. 4f. 44 times.

Fascinating Flora, Col. Joseph Herbert; Musical Play, Acts, Music, Gustave Kerker; Casino, May 27, 1907, 7m. 5f. 121 times.

The Pied Piper, Col. Austin Strong; Musical Comedy, 2 Acts; Music, Manuel Klein; Majestic, Dec. 3, 1908, 8m. 7f. times.

The Three Romeos, Musical Comedy, 3 Acts; Music, Raymond Hubbell; Globe, Nov. 13, 1911, m. f. times.

Sporting Days, New York Hippodrome, 1908.

The International Cup, New York Hippodrome, Sept. 3, 1910.

Ballet of Niagara, New York Hippodrome, Sept. 3, 1910.

The Earthquake, New York Hippodrome, Sept. 3, 1910.

The Auto Race, New York Hippodrome, Sept. 3, 1910.

(There are other Hippodrome spectacles by this gentleman, who is regularly employed to write and stage them.)

BLOSSOM, HENRY,

Mlle. Modiste, Comic Opera, 2 Acts; Music, Victor Herbert; Knickerbocker, Dec. 25, 1905, 8m. 7f. 149 times.

The Red Mill, Musical Play, 2 Acts; Music, Victor Herbert; Knickerbocker, Sept. 24, 1906, 8m. 10f. 274 times.

The Prima Donna, Comic Opera, 2 Acts; Music, Victor Herbert; Nov. 30, 1908, 10m. 5f. times.

The Slim Princess, Comedy, 3 Acts; Music, Leslie Stuart; Globe, Jan. 2, 1911, 11m. 5f. times.

Baron Trenck, Comic Opera, 2 Acts; Lyrics, F. F. Schrader; Music, Felix Albini; Casino, March 11, 1912, 9m. 6f. times.

The Man from Cook's, Musical Comedy, 2 Acts; (From French of Maurice Ordonneau); Music, Raymond Hubbell; New Amsterdam, March 25, 1912; 18m. 16f. times.

BARNARD, ARMAND,

A Matinee Idol, Musical Comedy, 2 Acts; (From Molière's Un Medicin Malgré Lui); Lyrics, E. Goetz and Seymour Brown; Music, Silvio Hein; Daly's, April 28, 1910, 8m. 6f. times.

BROWNE, WALTER,

Molly May, Comic Opera, 3 Acts; Music, Julian Edwards; Hackett, April 8, 1910, 5m. 7f. times.

188 THE INFLUENCE OF THE DRAMA

(See Dramatists.)

BANGS, JOHN KENDRICK,

Lady Teazle, (Musical Version of The School for Scandal), Music, Roderick Penfield and A. Baldwin Sloane; Casino, Dec. 24, 1904, 10m. 5f. 60 times.

The Man from Now, Col. Vincent Bryan; Musical Fantasy; Music, Manuel Klein; New Amsterdam, Sept. 3, 1906, 6m. 6f. 28 times.

BUCHBINDER, BERNARD,

The Girl and the Kaiser, Operetta, 3 Acts; (English Version made by Leonard Liebling); Music, George Zarno; Herald Square, Nov. 22, 1910, 10m. 4f. times.

BANTOCK, LEEDHAM,

The Belle of Brittany, Col. P. J. Banon and Percy Greenbank; Musical Play, 2 Acts; Music, Howard Talbot and Marie Horne; Daly's, Nov. 8, 1910, 11m. 6f. times.

BARNETT, R. A.,

Miss Pocohontas, Col. R. M. Baker; Musical Comedy, 2 Acts; Music, Dan. J. Sullivan, Augustus Barnett, and Carl Willimore; Lyric, Oct. 28, 1907, 12m. 11f. 17 times.

BERNAUER, RUDOLPH,

The Chocolate Soldier, Col. Leopold Jacobson; Operetta, 3 Acts; Music, Oscar Strauss, Lyric, Sept. 13, 1909, 5m. 4f. times.

C.

COURTNEIDGE, ROBERT,

Tom Jones, Col. A. M. Thompson; Comic Opera, 3 Acts; Lyrics, Chas. H. Taylor; Music, Edward German; Astor, Nov. 11, 1907, 15m. 4f. 65 times.

The Babes and the Baron, Col. A. M. Thompson; Spectacular Extravaganza; Music, H. E. Haines; Lyric, Dec. 25, 1905, 45 times.

CAMPBELL, CHARLES J.,

The Gay Musician, Col. Siedle; Comic Opera, 2 Acts; Music, Julia Edwards; Wallack's, May 18, 1908, 9m. 11f. times.

The Motor Girl, Col. Ralph M. Skinner; Musical Comedy, 2 Acts; Music, Julian Edwards; Lyric, June 15, 1909, 11m. 15f. times.

COOK, CHARLES EMERSON,

The Rose of the Alhambra, Col. Lucius Hosmer; Comic Opera, Majestic, Feb. 4, 1907, 9m. 7f. 26 times.

CHAMBERS, KELLETT,

Betsy, Comedy with Music, 3 Acts; Lyrics, Will B. Johnstone; Music, Charles E. Candee, Jr.; Herald Square, Dec. 11, 1911, 7m. 5f. times. (See Dramatists.)

COLE, BOB.,

The Shoo-Fly Regiment, Musical Comedy; Lyrics, James W.

THE INFLUENCE OF THE DRAMA 189

Johnson; Music, J. Rosamond Johnson; Bijou, Aug. 6, 1907, m. f. 38 times.

The Red Moon, Musical Comedy; Music, J. Rosamond Johnson; Majestic, May 3, 1909, 11m. 10f. times.

COHAN, GEORGE M.,

Little Johnny Jones, Musical Play, 2 Acts, Liberty, Nov. 7, 1904, 9m. 4f. 52 times.

Forty-Five Minutes From Broadway, Musical Comedy, 2 Acts, New Amsterdam, Jan. 1, 1906, 10m. 12f. 90 times. Revived at George M. Cohan's Theatre, March 14, 1912, times.

George Washington, Jr., Musical Comedy, Acts, Herald Square, Feb. 12, 1906, 13m. 3f. 81 times.

The Talk of New York, Musical Play, 4 Acts, Knickerbocker, Dec. 3, 1907, 12m. 6f. 165 times.

Fifty Miles from Boston, Musical Play, Acts, Garrick, Feb. 3, 1908, 10m. 7f. 40 times.

The Yankee Prince, Musical Play, Acts, Knickerbocker, April 20, 1908, 12m. 4f. 28 times.

The Man Who Owns Broadway, Musical Play, 3 Acts, New York, Oct. 11, 1909, 12m. 4f. times.

(See Dramatists.)

CARLE, RICHARD,

The Mayor of Tokio, Farcical Opera, 2 Acts; Music, W. F. Peters; New York, Dec. 11, 1905, 7m. 8f. 50 times.

The Hurdy-Gurdy Girl, Musical Comedy, 3 Acts; Music, H. L. Heartz; Wallack's, Sept. 23, 1907, 10m. 6f. 24 times.

Mary's Lamb, Musical Comedy, 3 Acts; (From French, Mme. Mongodin); New York, May 25, 1908, 10m. 9f. times.

The Boy and the Girl, Musical Play, 2 Acts; Lyrics, M. E. Rourke; Music, M. L. Heartz and Richard Carle; New Amsterdam Aerial Gardens, May 31, 1909, 7m. 11f. times.

Jumping Jupiter, Col. Sydney Rosenfeld; Farce, 3 Acts; Music, Karl Hoschna; New York, March 6, 1911, 7m. 18f. times.

CALDWELL, ANNE, AND McCARTY, LAWRENCE,

The Lady of the Slipper, Musical Comedy, 3 Acts, Lyrics, James O'Dea; Music, Victor Herbert, Globe, Oct. 28, 1912, 12m. 13f. (This is Cinderella brought up-to-date.)

D.

DAVIS, RICHARD HARDING,

A Yankee Tourist, Musical Farce, Acts; Lyrics, Wallace Irwin; Music, Alfred G. Robyns; Astor, Aug. 12, 1907, 9m. 7f. 111 times.

(See Dramatists.)

DICKSON, CHARLES,

Three Twins, Musical Play, 2 Acts, (From Mrs. Packer's Incog); Herald Square, June 15, 1908, 7m. 6f. times.

190 THE INFLUENCE OF THE DRAMA

Bright Eyes, Musical Play, 3 Acts, (Adapted from Mistakes Will Happen, by Charles Dickson and Grant Stewart); Lyrics, Otto A. Heuerbach; Music, Karl Hoschna; New York, Feb. 28, 1910, 7m. 4f. times.

(See Dramatists.)

DE GRESSAC, FRED,

The Enchantress. See Smith, Harry B.

The Wedding Trip. See Smith, Harry B.

DE MILLE, CECIL B.,

At the Barracks, 1 Act, Operetta, Book; Lyrics, Grant Stewart; Music, Robt. Hood Bowers, Alhambra, Sept. 30, 1912, 4m. 2f. times.

(See Dramatists.)

E.

ELLIS, HAROLD,

The Blue Moon, Musical Comedy, 2 Acts; Lyrics, Harold Talbot; Music, Paul A. Rubens; Casino, Nov. 5, 1906, 9m. 6f. 76 times.

G.

GROSSMITH, GEORGE, JR.,

The Girls of Gottenberg, Col. L. E. Berman; Musical Comedy, 2 Acts; Music, Ivan Caryll and Lionel Monckton; Knickerbocker, Sept. 2, 1906, 17m. 15f. times.

Havana, Col. Graham Hill; Musical Play, 3 Acts; Music, Leslie Stuart; Casino, Feb. 11, 1909, 13m. 11f. times.

The Dollar Princess, Musical Comedy, 3 Acts; (Adapted from Willner and Grunbaum); Music, Leo Fall; Knickerbocker, Sept. 6, 1909, 8m. 8f. times.

Peggy, Musical Play, 2 Acts; (Founded on Xanroff and Guerin's L'Amoreage); Lyrics, C. H. Bovil; Music, Leslie Stuart; Casino, Dec. 7, 1911, 11m. 11f. times.

GILBERT AND SULLIVAN,

The Mikado, Comic Opera, 2 Acts, (Revived) Casino, May 30, 1910, 5m. 4f. times.

Pinafore, Comic Opera, 2 Acts, (Revived), Casino, May 29, 1911, 9m. 3f. times.

Patience, Comic Opera, 2 Acts, Lyric, May 6, 1912, 5m. 5f. times.

Pirates of Penzance, Comic Opera, 2 Acts, Casino, June 3, 1912, 5m. 5f. times.

H.

HAMILTON, HENRY,

The School Girl. See Potter, Paul M.

The Dutchess of Dantzic, Light Opera, 3 Acts (Sardou's Mme. Sans Gêne); Music, Ivan Caryll; Daly's, Jan. 1905, 6m. 10f. 93 times.

The Little Michus, Musical Play, 3 Acts (From Van Loo and

THE INFLUENCE OF THE DRAMA 191

Duval); Music, André Massager; Garden, Jan. 31, 1907, m. f. 29 times.

HAMILTON, COSMO,

The Catch of the Season, Col. Seymour Hicks; Musical Piece, Daly's, Aug. 28, 1905, 7m. 8f. times.

The Belle of Mayfair, Col. H. E. Brookfield; Musical Comedy; Music, Leslie Stuart; Daly's, Dec. 3, 1906, 4m. 10f. times.

The Hoyden, Musical Comedy (From French); Music, John L. Golden and Robert Hood Bowers; Knickerbocker, Oct. 19, 1907, 8m. 9f. 66 times.

(See Dramatists.)

HOPWOOD, AVERY,

Judy Forgot, Musical Comedy, 2 Acts; Music, Silvio Hein; Broadway, Oct. 6, 1910, 5m. 8f. times.

(See Dramatists.)

HAUERBACH, OTTO,

Madame Sherry, Musical Play, 3 Acts (Eng. Version arranged by George Edwards), Music Karl Hoschna, New Amsterdam, Aug. 30, 1910, 5m. 13f. times.

The Fascinating Widow, Musical Comedy, 3 Acts, Liberty, Sept. 11, 1911, 7m. 12f. times.

Dr. De Luxe, Musical Play, 3 Acts, Music, Karl Hoschna, Knickerbocker, April 17, 1911, 7m. 15f. times.

The Girl of My Dreams, Col. Wilbur Nesbit, Musical Play, 2 Acts, Music, Karl Hoschna, Criterion, Aug. 7, 1911, 7m. 5f. times.

HOFFMAN, AARON,

The Young Turk, Musical Play, 2 Acts, Lyrics, Harry Williams, Music, Max Hoffman, New York, Jan. 3, 1910, 11m. 4f. times.

The Newlyweds and Their Baby, Col. Paul West, Musical Comedy, 2 Acts, Music, Nat. D. Ayer and John W. Bretton, Majestic, March 22, 1909, 8m. 9f. times.

The Rogers Bros. in Panama, Col. Sylvester Maguire, Musical Play, Acts, Lyrics, Edward Madden, Music, Max Hoffman, Broadway, Sept. 2, 1907, 79 times.

Let George Do It, Musical Comedy, 2 Acts, 4 Scenes (based on Cartoons of Geo. McManus), Songs, Paul West and Nat D. Ayer, West End, April 22, 1912, 12m. 5f.

HARRIS, WILLIAM, JR.,

A Skylark, Musical Comedy, 2 Acts, Music, Frank G. Dossert, New York, April 4, 1910, 7m. 14f. times.

HAVEZ, JEAN C.,

The Girl From Brighton, Musical Comedy, 2 Acts, Book and Lyrics, Music, Wm. Becker, Academy of Music, Aug. 31, 1912, 10m. 6f.

HUBL, PAUL,

Die Musterweiber (Sample Wives), Col. C. Quedenfeldt, Operet-

192 THE INFLUENCE OF THE DRAMA

- ta, 3 Acts, Music, Franz Werther, Irving Place (In German), Jan. 31, 1912, 9m. 5f. times. (First American Presentation.)
- HOBART, GEORGE V.,**
 Moonshine, Musical Play, 2 Acts, Col. Edwin Milton Royle, Music, Silvio Hein, Liberty, Oct. 30, 1905, 8m. 5f. 53 times.
 Coming Thro the Rye, Musical Extravaganza, Music, A. Baldwin Sloane and J. Sebastian Hiller, Herald Square, Jan. 9, 1906, m. f.. 34 times.
 The Boys and Betty, Musical Play, 3 Acts, Music, Silvio Hein, Wallack's, Nov. 2, 1908, 8m. 13f. times.
 The Candy Shop, Musical Play, 2 Acts, Lyrics, John L. Golden, Knickerbocker, April 27, 1909, 8m. 9f. times.
 Follies of 1911, Extravaganza, 2 Acts, Music, Maurice Levi and Raymond Hubbell, Jardin de Paris, June 26, 1911, 7m. 25f. times.
 The Yankee Girl, Musical Comedy, 3 Acts, Music, Silvio Hein, Herald Square, Feb. 10, 1910, 10m. 5f. times.
 Over the River, Musical Farce, 3 Acts (From H. A. DuSuchet's Man from Mexico), Music, John L. Golden, Globe, Jan. 8, 1912, 12m. 8f. times.
 (See Dramatists.)
 The Woman Haters, Operetta, 3 Acts (From German Die Frauenfresser, by Leo Stein and Karl Lindau), Music Edmund Eysler, Astor, Oct. 7, 1912, 12m. 13f.
- HOUGH, WILLIAM H.,**
 The Time, the Place, and the Girl, Col. Frank Adams, Musical Comedy, 3 Acts, Music, Joseph E. Howard, Wallack's Aug. 5, 1907, 11m. 3f. 32 times.
 The Girl Question, Col. Frank Adams, Musical Comedy, 3 Acts, Music, Joseph E. Howard, Wallack's, Aug. 3, 1908, 11m. 3f. times.
 The Goddess of Liberty. See Adams, Frank.
 A Stubborn Cinderella, Col. Frank Adams, Musical Play, 3 Acts, Music, Joseph E. Howard, Broadway, Jan. 25, 1909, 8m. 4f. times.
- HERFORD, OLIVER,**
 The Love Cure, Musical Play, 3 Acts (From German of Leo Stein and Karl Lindau), Music, Edmund Eysler, New Amsterdam, Sept. 1, 1909, 15m. 6f. times.
- HICKS, SEYMOUR,**
 The Earl and the Girl, Musical Comedy, 2 Acts, Lyrics, Percy Greenbank, Music, Ivan Caryll, Casino, Nov. 4, 1905, 9m. 5f. 148 times.
 The Catch of the Season. See Hamilton, Cosmo.
- HOYT, CHARLES H.,**
 A Winsome Widow, Musical Farce, 3 Acts, 5 Scenes, founded on Author's A Trip to Chinatown, Music, Raymond Hubbell and

THE INFLUENCE OF THE DRAMA 193

Marvin Rougl, April 11, 1912, 13m. 16f.

HERBERT, JOSEPH,

The Duchess. See Smith, Harry B.

The Social Whirl, Col. Joseph Doty; Musical Comedy, 2 Acts; Music, Gustave Kerker; Casino, April 9, 1906, 6m. 7f. 50 times. About Town, Musical Review; Music, Melville Ellis and Raymond Hubbell; Herald Square, Aug. 30, 1906, 9m. 5f. 138 times.

The Orchid. See Tanner, James T.

The Beauty Spot, Musical Play, 2 Acts; Music, Reginald de Koven; Herald Square, April 10, 1909, 11m. 19f. times.

Facinating Flora, see Burnside, R. H.

A Waltz Dream, Operetta, 3 Acts (From Felix Doermann and Leopold Jacobson); Music, Oscar Strauss; Broadway, Jan. 27, 1908, 6m. 5f. 111 times.

Madame Troubadour, Operetta, 3 Acts, (Sardou's Divorçons); Music, Felix Albini; Lyric, Oct. 10, 1910, 4m. 4f. times.

HALL, OWEN,

Sargeant Brue, Musical Farce, 3 Acts; Music, Liza Lehman; Knickerbocker, April 24, 1905, 11m. 4f. 40 times.

The Little Cherub, Musical Comedy, 3 Acts; Music, Ivan Caryll; Criterion, Aug. 6, 1906, 11m. 1f. 206 times.

HOWARD, JOSEPH E.,

The District Leader, Musical Comedy Drama; Wallack's, April 30, 1906, 13m. 4f. 8 times.

HOWARD, SHAFTER,

His Majesty, Musical Comedy, 2 Acts, Majestic, March 19, 1906, 5m. 3f. 24 times.

HAROLD, FRANK,

Victoria Amoris, Poetic Drama, 1 Act; Music, Courtlandt Palmer, Waldorf-Astoria; Dec. 19, 1911, 2m. 4f. 1 time.

I

IRWIN, WALLACE,

The Dove of Peace, Comic Opera, 3 Acts, Music, Walter Damrosch, Broadway, Nov. 4, 1912, 9m. 3f. (Mr. Damrosch's first Opera!)

K.

KRAATZ and VON STERK,

Mlle. Mischief, Operetta, 3 Acts; Music, E. M. Ziehrer; Lyric, Sept. 28, 1908, 10m. 7f. times.

KENNEDY, FRANK,

Puss in Boots, Musical Comedy in 4 Scenes, Pantomime by Jean Bedini; American Book by Kennedy; Lyrics, Wm. J. McKenna, Music, B. A. Rolfe, Fifth Ave. Oct. 21, 1912, 4m. 3f. 24 times.

L.

LOFTUS, CECILIA,

The Lancers, Col. George Spink, Entertainment, 3 Acts; Daly's,

194 THE INFLUENCE OF THE DRAMA

- Dec. 2, 1907, 12m. 7f. 12 times.
- LE BARON, WILLIAM,
The Echo, Musical Play, 2 Acts; Music, Deems Taylor; Globe,
Aug. 17, 1910, 7m. 9f. times.
The Trained Nurses, Musical Comedy, 1 Act, Music, Leo Ed-
wards, Lyrics, Blanche Merrill and Wm. Le Baron, Colonial,
Sept. 16, 1912, 3m. 3f.
- LONSDALE, FREDERICK,
The King of Cadonia, Musical Comedy, 2 Acts, Lyrics, Adrian
Ross and M. E. Rourke, Music, Sidney Jones and Jerome D.
Kern, Daly's, Jan. 10, 1910, 6m. 5f. times.
The Balkan Princess, Col. Frank Curzon, Musical Play, Pro-
logue and 2 Acts, Lyrics, Paul A. Rubens and Arthur Wimperis,
Music, Paul A. Rubens, Herald Square, Feb. 9, 1911, 11m. 14f.
times.
- LASZKY, A. BELA,
Brigantino, Operetta, 1 Act, Irving Place (In German), Jan. 2,
1912, 1m. 1f. times.
- LANDESBURG, A.,
Das Suesse Maedel (The Sweet Girl), Col. Leo Stein, Operetta,
3 Acts, Music, Heinrich Reinhardt, Irving Place (In German),
Jan. 25, 1912, 8m. 4f. times.
- LEON, VICTOR,
Die Lustige Wittue (The Merry Widow), Col. Hugo Von Wald-
berg, Operetta, 3 Acts, Music, Franz Lehar, Irving Place (Re-
vived in German), Nov. 15, 1911, 9m. 5f. times.
The Opera Ball, Operetta, 3 Acts, Music; Richard Heuberger,
Irving Place, (in German), Dec. 1, 1911, 6m. 6f. times.
The Opera Ball (Trans. by Clare Kummer), (In English),
Liberty, Feb. 12, 1912, 6m. 9f. times.
- LUBELSKI, TONY,
Night Follies of San Francisco, Musical Comedy, 1 Act, Keith's
Bronx, Sept. 23, 1912, 5m. 3f.
- LAVINE, EDWARD M.,
Miss Helen of Troy, Musical Comedy, 2 Acts, Book, Lyrics,
and Music, Chas. Gilpin, New Amsterdam, April 26, 1912, 5m. 7f.
(By Mask and Wig Club of University of Pennsylvania.)
- M.
- MC CREE, JUNIE,
Mama's Baby Boy, Musical Farce, 3 Acts, Book and Lyrics,
Music, Hans S. Linne. Additional numbers, Will H. Becker,
Broadway, May 25, 1912, 4m. 5f.
- MC LELLAN, C. M. S.,
The Pink Lady, Musical Comedy, 3 Acts (French of Georges
Berr and Marcel Guillemaud), Music, Ivan Caryll, New Amster-
dam, March 13, 1911, 14m. 15f. times.

THE INFLUENCE OF THE DRAMA 195

Marriage à la Carte, Musical Comedy, 3 Acts, Music, Ivan Caryll, Casino, Jan. 2, 1911, 9m. 9f. times.

(See Dramatists.)

Oh, Oh, Delphine, Musical Comedy, 3 Acts, Book and Lyrics, Music, Ivan Caryll (French of Villa Primrose, by Geo. Berr and Marcel Guillemaud), Knickerbocker, Sept. 30, 1912, 8m. 12f.

MANNERS, J. HARTLEY,

The Girl and the Wizard, Play, 2 Acts, Lyrics, Robert B. Smith and Edward Madden, Music, Julian Edwards, Casino, Sept. 27, 1909, 14m. 5f. times.

The Prince of Bohemia, Musical Play, 2 Acts, Lyrics, E. R. Goetz, Music, A. Baldwin Sloane, Hackett, Jan. 14, 1910, 10m. 5f. times.

(See Dramatists.)

MAC DONOUGH, GLEN,

The Midnight Sons, Musical Play, 2 Acts, Music, Raymond Hubbell, Broadway, May 22, 1909, 12m. 9f. times.

The Rose of Algeria, Musical Play, 2 Acts, Music, Victor Herbert, Herald Square, Sept. 20, 1909, 9m. 9f. times.

It Happened in Nordland, Musical Extravaganza, Music, Victor Herbert; Lew Field's, Dec. 5, 1904, m. f. 154 times.

Wonderland, Extravaganza, 3 Acts; Music, Victor Herbert; Majestic, Oct. 24, 1905, 7m. 8f. 73 times.

Algeria, Musical Play, 2 Acts; Music, Victor Herbert; Broadway, Aug. 31, 1908, 8m. 8f. times.

The Hen-Pecks, Musical Play, 2 Acts; Rhymes, E. Ray Goetz; Music, A. Baldwin Sloane; Broadway, Feb. 4, 1911, 11m. 12f. times.

The Jolly Bachelors, Musical Play, 2 Acts; Music, Raymond Hubbell; Broadway, Jan. 6, 1910, 9m. 7f. times.

The Summer Widowers, Musical Panorama in 7 Views; Music, A. Baldwin Sloane; Broadway, June 4, 1910, 13m. 7f. times.

The Court of Luxembourg (German of Willner and Bodouzy), Music, Franz Lehar. Lyrics, Adrian Ross and Basil Hurd; New Amsterdam, Sept. 16, 1912, 13m. 9f.

MC NALLY, JOHN J.,

Fritz in Tammany Hall, Musical Play, Herald Square, Oct. 16, 1905, 43 times.

Lola from Berlin, Comedy, 3 Acts; Music, William Jerome and Jean Schwartz; Liberty, Sept. 23, 1907, 7m. 6f. 43 times.

Fluffy Ruffles, Musical Play, 3 Acts; Lyrics, Wallace Irwin; Music, W. T. Francis; Criterion, Sept. 7, 1908, 12m. 20f. times.

In Hayti, Musical Comedy, 3 Acts; Music, William Jerome and Jean Schwartz; Circle, Aug. 30, 1909, m. f. times.

MAYO, MARGARET, and SELWYN, EDGAR,

The Wall Street Girl, Musical Play, 3 Acts, Book; Lyrics, Hapgood Burt, Music, Karl Hoschna, Cohan Theatre, April 15,

196 THE INFLUENCE OF THE DRAMA

1912, 11m. 11f.

(See Dramatists.)

MORTON, MICHAEL,

Tantalizing Tommy, Musical Comedy, 3 Acts (French of Paul Genault); Lyrics, Adrian Ross, Music, Dr. Hugo Felix, 9m. 6f. (See Dramatists.)

O.

OFFENBACH,

Die Schoene Helena (La Belle Helene, or The Beautiful Helen), Opera Bouffe, 3 Acts, Irving Place (Revived in German), Feb. 27, 1912, 11m. 2f. times.

P.

PIXLEY, FRANK,

Woodland, Musical Fantasy, 2 Acts; Music, Gustav Luders; New York, Nov. 21, 1904, 8m. 5f. 83 times.

The Grand Mogul, Musical Comedy, 3 Acts; Music, Gustav Luders; New Amsterdam, March 25, 1907, 10m. 6f. 40 times.

Marcelle, Operetta, 2 Acts; Music, Gustave Luders; Casino, Oct. 1, 1908, 10m. 6f. times.

POTTER, PAUL M.,

The School Girl, Col. Henry Hamilton; Music, Leslie Stuart; Daly's, Sept. 1, 1904, 8m. 18f. 120 times.

Queen of the Moulin Rouge, Musical Show, Innumerable Scenes; Music, John T. Hall; Circle, Dec. 7, 1908, 6m. 5f. times.

PENFIELD, RODERICK C.,

The White Hen, Musical Comedy, 2 Acts; Lyrics, Roderick Penfield and Paul West; Music, Gustave Kerker; Casino, Feb. 16, 1907, 5m. 8f. 94 times.

PAULTON, EDWARD,

Princess Beggar, Comedy Opera, 2 Acts; Music, Alfred G. Robyn; Casino, Jan. 7, 1907, 7m. 5f. 40 times.

PIGOTT, J. W.,

Kitty Grey, Musical Comedy (From French); Music, Lionel Monckton and Howard Talbot; New Amsterdam, Jan. 25, 1909, 8m. 12f. times.

POLLOCK, CHANNING,

The Red Widow, Col. Rennold Wolf; Musical Play, 3 Acts; Music, Charles J. Gebest; Astor, Nov. 6, 1911, 13m. 5f. times.

My Best Girl, Col. Rennold Wolf, Book and Lyrics; Music, Clifton Crawford and Augustus Barrett, Park, Sept. 16, 1912, 11m. 7f.

PUCCINI, GIACOMO,

Madame Butterfly, Opera, 3 Acts (Based on Play of John Luther Long); Garden, Nov. 12, 1906, 9m. 6f. 49 times.

PEPLE, EDWARD,

The Charity Girl, Musical Play, 3 Acts; Book and Lyrics. Ad-

THE INFLUENCE OF THE DRAMA 197

ded Lyrics, Melville Alexander. Music, Victor Hollaender, Globe, Oct. 2, 1912, 15m. 4f.

PECK, RAYMOND W.,

First Love, 1 Act Operetta, Book, Lyrics, Melville Alexander; Music, Arotol Friedland, Colonial, Oct. 7, 1912, 2m. 1f.

R.

RUBENS, PAUL A.,

Miss Hook of Holland, Col. Austin Hurgon; Musical Play, 2 Acts, Criterion, Dec. 31, 1907, 8m. 6f. 119 times.

ROYLE, EDWIN MILTON,

Moonshine. See Hobart, George V.

Marrying Mary, Musical Play, Acts; Music, Silvio Hein; Daly's, Sept. 3, 1906, 7m. 3f. 52 times.

(See Dramatists.)

RANKEN, FREDERICK,

Happyland, Comic Opera, 2 Acts; Music, Reginald de Koven; Lyric, Oct. 2, 1905, 7m. 4f. 136 times.

The Gingerbread Man, Extravaganza, 2 Acts; Music, A. Baldwin Sloane; Liberty, Dec. 25, 1905, 24 times.

ROTH, DON,

The Merry Whirl, Musical Entertainment in 2 Parts; Music, Leo Edwards; New York, May 30, 1910, 7m. 12f. times.

ROSENFELD, SYDNEY,

Jumping Jupiter. See Carle, Richard.

The Rollicking Girl, Musical Play, 3 Acts; Music, W. T. Francis; Herald Square, May 1, 1905, 10m. 4f. 33 times.

The Vanderbilt Cup, Musical Play, 2 Acts; Lyrics, Raymond Peck; Music, Robert Hood Bowers; Broadway, Jan. 15, 1906, 8m. 10f. 143 times.

The Gay White Way, Musical Review, 3 Acts; Music, Ludwig Englander; Casino, Oct. 7, 1907, 11m. 12f. 113 times.

The Rose of Panama, Col. John L. Shine; Opera Comique, 3 Acts; Music, Henrich Borte (From Kroelenblut, by Ignatz Schneitzler and Emerich von Gatti); Daly's, Jan. 22, 1912, 12m. 4f. times.

(See Dramatists.)

S.

STODDARD, GEORGE E.,

The Isle of Spice, Col. Allen Lowe; Musical Extravaganza, 2 Acts; Music, Paul Schindler and Ben Jerome; Majestic, Aug. 23, 1904, 8m. 12f. 80 times.

The Royal Chef, Col. Charles S. Taylor; Musical Extravaganza, 3 Acts; Lyric, Sept. 1, 1904, 7m. 11f. 17 times.

SWAN, MARK E.,

The Press Agent, Col. John P. Wilson; Musical Comedy, 2 Acts; Lew Fields, Nov. 29, 1905, 9m. 7f. times.

198 THE INFLUENCE OF THE DRAMA

The Top o' the World, Musical Extravaganza, 2 Acts; Lyrics, James O'Dea; Music, Manuel Klein and Anna Caldwell; Majestic, Oct. 19, 1907, 9m. 7f. 156 times.

Miss Jack, Musical Comedy, 3 Acts; Music, William F. Peters; Herald Square, Sept. 4, 1911, 6m. 25f. times.

He Came from Milwaukee, Musical Comedy, 2 Acts; Lyrics, Edward Madden; Music, Ben. M. Jerome and Louis A. Hirsch; Casino, Sept. 21, 1910, 12m. 6f. times.

(See Dramatists.)

SHIPP, J. A.,

Abyssinia, Col. Alex. Rogers; Musical Show; Music, Will Marion Cook and Bert A. Williams; Majestic, Feb. 19, 1906, m. f. times.

Mr. Lode of Koal, Col. Alex. Rogers; Play, 3 Acts; Music, J. Rosamond Johnson and Bert Williams; Majestic, Nov. 1, 1909, 13m. 6f. times.

STANGE, STANISLAUS,

Love's Lottery, Comic Opera; Music, Julian Edwards; Broadway, Oct. 3, 1904, 5m. 3f. 50 times.

The Two Roses, Comedy-Opera; Music, Ludwig Englander; Broadway, Nov. 21, 1904, 4m. 2f. 20 times.

The Student King, Col. Frederick Rankin; Romantic Light Opera; Music, Reginald de Koven; Garden, Dec. 25, 1906, 7m. 8f. 40 times.

The Girl in the Taxi, Musical Play, 3 Acts (Adapted from Anthony Mars).

SMITH, GEORGE TOTTEN,

Buster Brown, Col. C. Newman, Extravaganza, 2 Acts; Majestic, Jan. 24, 1905, 6m. 3f. 95 times.

The Deacon and the Lady, Musical Play, 2 Acts; Music, Alfred E. Aarons; New York, Oct. 4, 1910, 9m. 6f. times.

SMITH, EDGAR,

The College Widower, Burlesque, 1 Act, Weber's Music Hall, Jan. 5, 1905, 7m. 4f. 93 times.

Higgledy Piggledy, Burlesque; Music, Maurice Levy; Weber's, Oct. 27, 1904, 7m. 7f. 185 times.

Twiddle-Twaddle, Burlesque; Music, Maurice Levy; Joe Weber's, Jan. 1, 1906, 5m. 5f. 137 times.

Dream City and The Magic Knight, Extravanzas; Music, Victor Herbert; Weber's, Dec. 24, 1906. 110 times.

The Girl Behind the Counter, Musical Comedy, 2 Acts (Adapted from book of Ludham Bantock and Arthur Anderson); Lyrics, Arthur Anderson; Music, Howard Talbot; Herald Square, Oct. 1, 1907, 8m. 8f. 260 times.

Hip! Hip! Hooray! Extravaganza, 2 Acts; Music, Gus Edwards, Weber's, Oct. 10, 1907, 8m. 6f. 64 times.

The Merry-Go-Round, Extravaganza; Lyrics, Paul West; Music,

Gus Edwards; New Circle, April 25, 1908, 14m. 8f. 25 times.
The Mimic World, Musical Review, 2 Acts, 7 Scenes; Music, Ben. M. Jerome and Seymour Furth; Casino, July 19, 1908, 17m. 15f. times.

Mr. Hamlet of Broadway, Musical Comedy, 2 Acts; Music, Ben. M. Jerome; Casino, Dec. 23, 1908, 11m. 5f. times.
Old Dutch, Musical Play, 2 Acts; Lyrics, George V. Hobart; Music, Victor Herbert; Herald Square, Nov. 29, 1909, 7m. 3f. times.

Tillie's Nightmare, Musical Comedy, 2 Acts; Music, A. Baldwin Sloane; Herald Square, May 5, 1910, 14m. 13f. times.

Up and Down Broadway, Musical Comedy, 2 Acts; Lyrics, William Jerome; Music, Jean Schwartz; Casino, July 18, 1910, 9m. 8f. times.

Hokey Pokey, Pot-pourri of Weber-Fields Reminiscences, 2 Scenes; Lyrics, E. Ray Goetz; Music, John Stromberg, A. Baldwin Sloane and W. T. Francis; Broadway, Feb. 8, 1912, 6m. 5f. times.

Buntz Bulls and Strings (Parody on Buntz Pulls the Strings), 2 Scenes; Lyrics, E. Ray Goetz; Music, A. Baldwin Sloane, Broadway, Feb. 8, 1912, 11m. 4f. times.

Hanky Panky, Musical Comedy, 2 Acts, Book, Lyrics, A. Baldwin Sloane, Broadway, Aug. 5, 1912, 7m. 6f.

SMITH, ROBERT B.,

Fantana, Musical Comedy, Col. Sam S. Shubert; Music, Raymond Hubbell; Lyric, Jan. 14, 1905, 7m. 4f. 158 times.

Mexicana, Col. Clara Driscoll; Comic Opera, 3 Acts; Music, Raymond Hubbell; Lyric, Jan. 29, 1906, m. f. 82 times.

Mlle. Sallie, Musical Comedy, 2 Acts, Revised by Totten Smith; Music, Raymond Hubbell; New York, Dec. 3, 1906, 6m. 3f. 25 times.

A Knight for a Day, Musical Farce, 2 Acts; Music, Raymond Hubbell; Wallack's, Dec. 16, 1907, 6m. 4f. 176 times.

The Spring Maid. See Smith, Harry B.

Modest Suzanne. See Smith, Harry B.

The Paradise of Mahomet. See Smith, Harry B.

The Red Rose. See Smith, Harry B.

Gypsy Love. See Smith, Harry B.

Girl from Montmartre. See Smith, Harry B.

SMITH, HARRY B.,

Miss Dolly Dollars, Musical Comedy, 2 Acts; Music, Victor Herbert; Knickerbocker, Sept. 14, 1905, 6m. 4f. 56 times.

A Madcap Princess, Comic Opera; Music, Ludwig Englander; Knickerbocker, Sept. 5, 1904, 12m. 7f. 43 times.

The White Cat, Musical Spectacle, 3 Acts (Adapted from J. Hickory Wood and Glen Collins): Music, Ludwig Englander

200 THE INFLUENCE OF THE DRAMA

- and Eugene Schwartz; New Amsterdam, Nov. 2, 1905, 9m. 9f. 46 times.
- The Free Lance, Comic Opera; Music, John Phillip Sousa; New Amsterdam, April 16, 1906, 7m. 7f. 35 times.
- The Rich Mr. Hoggenheimer, Musical Farce, 3 Acts; Music, Ludwig Englander; Wallack's, Oct. 22, 1906, 7m. 10f. 196 times.
- The Tatooed Man, Comic Opera; Music, Victor Herbert; Criterion, Feb. 18, 1907, 9m. 11f. 67 times.
- Follies of 1908, Musical Review, 2 Acts, 10 Scenes; Music, Maurice Levi; Jardin de Paris, June 15, 1908, 12m. 16f. times.
- The Golden Butterfly, Comic Opera, 3 Acts; Music, Reginald de Koven; Broadway, Oct. 12, 1908, 10m. 6f. times.
- Little Nemo, Spectacular Musical Comedy, 3 Acts; Music, Victor Herbert; New Amsterdam, Oct. 20, 1908, 11m. 5f. times.
- Miss Innocence, Musical Show, 2 Acts; Music, Ludwig Englander; New York, Nov. 30, 1908, 10m. 5f. times.
- Follies of 1909, Summer Spectacle, 2 Acts, 13 Scenes; Music, Maurice Levi; Jardin de Paris, June 14, 1909, 6m. 8f. times.
- The Silver Star, Musical Play, 3 Acts; Music, ; New Amsterdam, Nov. 1, 1909, 9m. 4f. times.
- The Spring Maid, Col. Robert B. Smith; Operetta, 2 Acts (From German of Julius Wilhelm and A. M. Willner); Music, Heinrich Reinhardt; Liberty, Dec. 26, 1910, 8m. 7f. times.
- Modest Suzanne, Col. Robert B. Smith; Operetta, 3 Acts (From George Okonowsky); Music, Jean Gilbert; Liberty, Jan. 1, 1911, 9m. 10f. times.
- The Paradise of Mahomet, Col. Robert B. Smith; Opera Bouffe, 2 Acts (From French of Henri Blondeau); Music, Robert Planquette; Herald Square, Jan. 17, 1911, 10m. 6f. times.
- Little Miss Fix-It, Col. William J. Hurlbut; Musical Play; Globe, April 3, 1911, 12m. 13f. times.
- The Red Rose, Col. Robert B. Smith; Musical Comedy, 3 Acts; Music, Robert Hood Bowers; Globe, June 22, 1911, 8m. 11f. times.
- The Siren, Musical Play, 3 Acts (Adapted from Leo Stein and A. M. Willner); Music, Leo Fall; Knickerbocker, Aug. 28, 1911, 6m. 8f. times.
- The Duchess, Col. Joseph Herbert; Comic Opera, 3 Acts; Music, Victor Herbert; Lyric; Oct. 16, 1911, m. f. times.
- Gypsy Love, Col. Robert B. Smith; Opera, 3 Acts (From German of Wilbur and Bodansky); Music, Franz Lehar; Globe, Oct. 17, 1911, 8m. 7f. times.
- The Enchantress, Col. Fred de Gressac; Comic Opera, 2 Acts; Music, Victor Herbert, New York, Oct. 19, 1911, times.
- The Wedding Trip, Col. Fred de Gressac; Comic Opera, 3 Acts; Music, Reginald de Koven; Broadway, Dec. 25, 1911, 13m. 5f. times.

THE INFLUENCE OF THE DRAMA 201

The Bachelor Belles, Musical Comedy, 2 Acts; Music, Raymond Hubbell; Globe, Nov. 7, 1910, 6m. 19f. times.
 The Follies of 1910, Song Review, 3 Acts, 14 Scenes; Music, Gus Edwards; Jardin de Paris, June 20, 1910, 9m. 4f. times.
 The Girl in the Train, Operetta, 3 Acts (From German of Victor Leon); Music, Leo Fall; Globe, Oct. 3, 1910, 9m. 4f. times.
 Nearly a Hero, Farce, with Music, 3 Acts, Casino, Feb. 24, 1908, 8m. 13f. 89 times.
 Ziegfeld Follies, Extravaganza, 2 Acts, 10 Scenes, Book, Music, Raymond Hubbell; Moulin Rouge, Oct. 21, 1912.
 Robin Hood, Light Opera, 3 Acts, Book, Music, Reginald de Koven (Revived) New Amsterdam, May 6, 1912.
 The Rose Maid, Operetta, 2 Acts (From Bub Oder Maedel); Col. Raymond Peck, Music, Hugo Gronichetaedter, Lyrics, Robert B. Smith; Globe, April 22, 1912, 13m. 13f.
 Girl from Montmartre (French by George Feydean and Rudolph Schanzer); Farce, 3 Acts; Music, Henri Beremy; Criterion, Aug. 5, 1912, 12m. 11f.

T.

TANNER, JAMES T.,

The Cingalee, Musical Play, 2 Acts; Lyrics, Adrian Ross and Percy Greenbank; Music, Lionel Monckton; Daly's, Oct. 24, 1904, 7m. 5f. 33 times.
 The Orchid, Col. Joseph W. Herbert, Miscal Entertainment, 2 Acts; Lyrics, Adrian Ross and Percy Greenbank; Music, Ivan Caryll and Lionel Monckton; Herald Square, April 8, 1907, 11m. 7f. 202 times.
 Our Miss Gibbs, Musical Comedy, 2 Acts; Music, Ivan Caryll and Lionel Monckton; Knickerbocker, Aug. 29, 1910, 9m. 10f. times.

The Quaker Girl, Musical Play, 3 Acts; Lyrics, Adrian Ross and Percy Greenbank; Music, Lionel Monckton; Park, Oct. 23, 1911, m. f. times.

THOMAS, A. E.,

Little Boy Blue, Col. Edward A. Paulton (From German of Rudolph Schanzer and Carl Lindau); Music, Henri Beremy; Lyric, Nov. 27, 1911, 9m. 9f. times.
 (See Dramatists.)

U.

UNGER, GLADYS,

The Merry Countess (Die Fledermous); Music, Johann Strauss, Lyrics, Arthur Anderson, 3 Acts, Casino, Aug. 20, 1912, 10m. 5f.
 (See Dramatists.)

V.

VON BAKINYI, KARL,

The Gay Hussars, Col. Robert Bodansky; Military Operetta, 3

202 THE INFLUENCE OF THE DRAMA

Acts; Knickerbocker, July 29, 1909, 19m. 7f. times.
VERDI, GUISEPPI,
 La Trouvère (Il Trovatore); Opera, 8 Acts, Lyric, April 22,
 1912, 6m. 3f. (French Grand Opera Co. of New Orleans.)

W.

WOOD, J. H. and COLLINS, ARTHUR,
 Humpty Dumpty, Pantomime, New Amsterdam, Nov. 14, 1904,
 6m. 3f. 132 times.
WAGNER, FRANZ,
 Das Himmelbett, Col. Heinz Reichert; Musical Farce, 3 Acts;
 Music, Fritz Lehner; Irving Place (In German), Nov. 23, 1911,
 5m. 7f. times.
WEBB, KENNETH S.,
 The Peach and Professor, Musical Comedy, 2 Acts; Music, Roy
 D. Webb; Carnegie Hall, Feb. 19, 1912, 8m. 5f. 1 time.
WILLIAMS, BERT,
 Bandanna Land, Col. George Walker; Musical Comedy, 3 Acts;
 Majestic, Feb. 3, 1908, 13m. 11f. 89 times.
WOODWARD, MATTHEW,
 The Kiss Waltz (From German); Music, C. M. Ziehrer, Casino,
 Sept. 28, 1911, 9m. 9f. times.
WOOLF, EDGAR ALLAN,
 The Wife Hunters, Musical Play, 2 Acts; Lyrics, David Kemp-
 ner; Music, Anatol Friedland and Malvin Franklin; Herald
 Square, Nov. 2, 1911, m. f. times.
 (See Dramatists.)

Y.

YOUNG, RIDA JOHNSTON,
 Naughty Marietta, Comic Opera, Acts; Music, Victor Her-
 bert; New York, Nov. 7, 1910, 12m. 8f. times.
 (See Dramatists.)

UNCLASSIFIED.

Winsome Winnie, Casino.
 The Serenade, } Aborn Grand Opera Company,
 Chimes of Normandy, } Lincoln Square Theatre,
 Fra Diavolo. } November, 1907.
 Girlies, Musical Comedy, 2 Acts, New Amsterdam, June 13,
 1910, 21m. 11f. times.

NOTE.

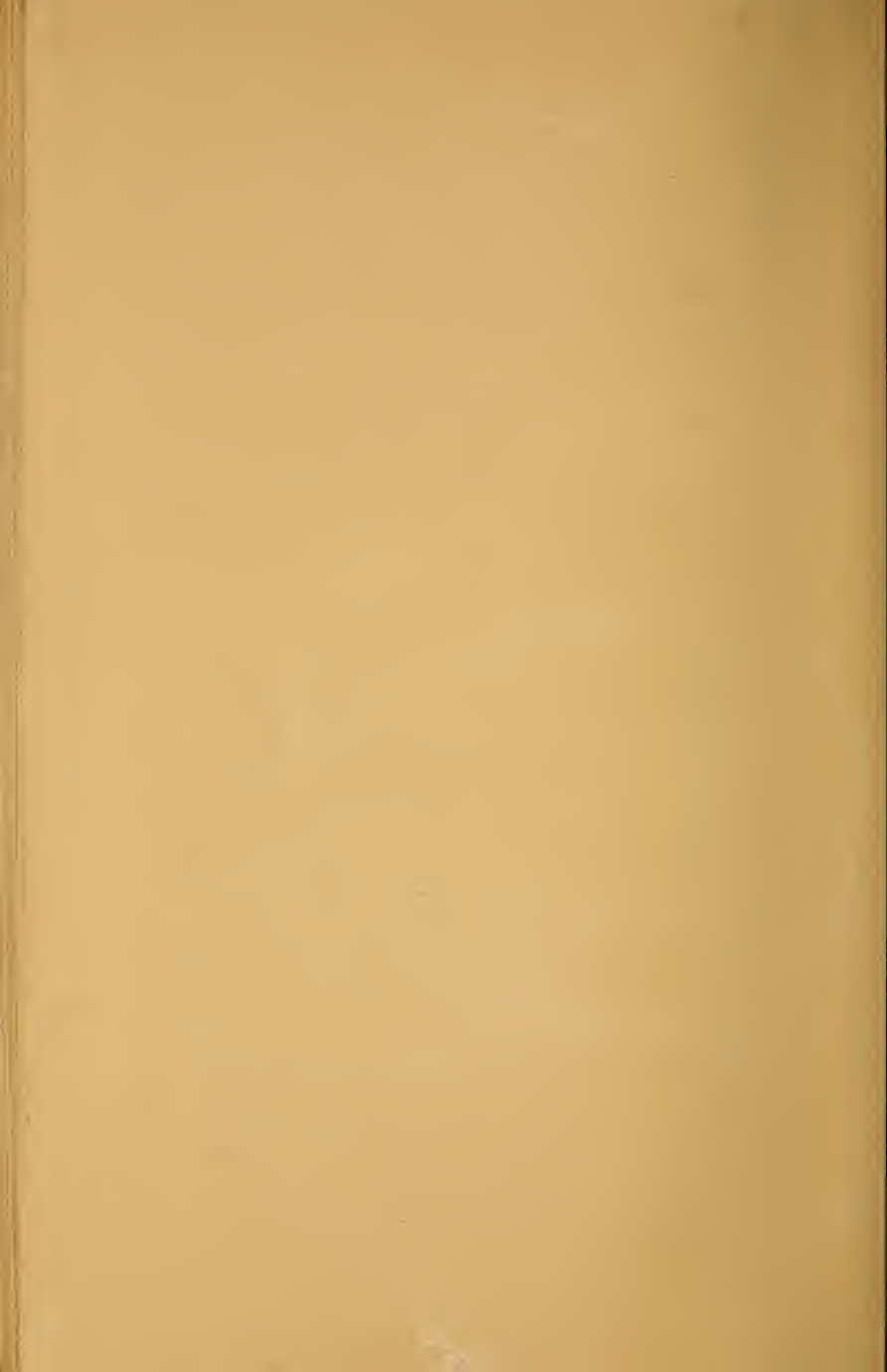
The foregoing list of authors and their plays terminates April, 1912. It has been a difficult matter to make the compilation, and the author realizes there are of necessity omissions and possibly some slight errors in size of casts, number of acts. It has been quite impossible to give the number of performances of each play as was the original intention, for the managers are not as desirous as formerly of having a public record kept of the number of performances their plays have had in New York city; their reasons are quite obvious. However, it is believed that the Appendix is sufficiently complete and accurate to serve its purposes of reference in connection with the reading matter of this book.

November, 1912.

G. F. S.







APR 28 1913

Deacidified using the Bookkeeper process.
Neutralizing agent: Magnesium Oxide
Treatment Date: Oct. 2007

PreservationTechnologies

A WORLD LEADER IN COLLECTIONS PRESERVATION

111 Thomson Park Drive
Cranberry Township, PA 16066
(724) 779-2111

LIBRARY OF CONGRESS



0 021 000 059 8